

Technical Information

- [DS-Access](#) - Tool for managing and contributing DS data (based on Microsoft Access)
- [DS-XML](#) - Tools for contributing DS data via XML
- [Image Contribution](#) - Background and guidelines for contributing DS images
- [Berkeley Ruler](#) - Tool for analysing DS images

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > DS-Access

DS-Access: Digital Scriptorium data capture utility

About DS-Access - The Digital Scriptorium data capture utility

[Learn about DS-Access...](#)

Documentation - User Guide, Data Dictionary, Release Notes, etc.

[Version 9](#)

[Version 8](#)

[Version 7](#)

Downloads - Download the most recent updates, sample databases, etc.

[Available downloads...](#)

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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DS-XML: Specifications for contributions to DS via XML

- [Transcription DTD](#)
 - [Documentation](#)
 - [TEI Extension](#)
- [Description DTD](#)
 - [Documentation](#)
 - [TEI Extension](#)

Contributing Images to DS

Images are selected to document each phase of a given manuscript's production, maximizing the amount of information available in a single image: thus, an image chosen primarily for its decorated initial may also supply visual information on the book's support, layout, ruling method, or quire signature as well as on significant divisions of a book's text. Explicitly chosen and signalled in the captions are production phases that involve shifts in script or decorative hierarchy, personnel, time, or place, evidence of ownership, bookseller codes and marks.

In recognition of the range of scholarly activity centered on medieval manuscripts, images in specific categories are also selected: for art history, usually all miniatures in a manuscript are photographed; for musicology, at least one sample of the musical notation is chosen; for book arts, if the book's binding is medieval, it is photographed, as are bindings said to be characteristic of a given library or collector, no matter what the date. On occasion, several leaves in sequence are chosen, so as to provide material for classroom use (e.g. an entire liturgical calendar; an entire poem). Most fragments are photographed in their entirety. All dated manuscripts are documented by photography and specifically flagged in the database, so that a searcher could restrict viewing to these images alone. Medieval documents are included for classroom use in the study of paleography and diplomatics.

- [Imaging Standards](#)
- [File Naming Conventions](#)
- [Image/Metadata Discrepancy Tracking Utility](#)
- [DS Imaging History: Digitization in 1997-1998](#)

[Technical Information](#) > Berkeley Ruler

Berkeley Ruler

Images for the project include both a grey scale and also a color bar, as well as a ruler. We anticipate that these tools will assist scholars in interpreting and analysing the images.

All scans include a modified version of the Kodak Q-13 colortarget/grayscale, positioned along the right-hand side or the bottom of the image. Our version is cut down to fit into a narrower area, and includes color targets, a grayscale, and a centimeter scale.

[Gray Scale Summary](#)  (PDF 587Kb)

[Copy of rulers in tif format](#)

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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- [DS-Access](#) - Tool for managing and contributing DS data (based on Microsoft Access)
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[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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About DS-Access

DS-Access is a data capture utility created to facilitate the contribution of metadata for the [Digital Scriptorium](#) online web database project. Based on the Microsoft Access platform, it was originally developed in 1997 at the University of California, Berkeley by John Hassan and Merrilee Proffitt, with content specifications by Consuelo Dutschke. Since that date it has undergone several modifications, although underlying structures remain unchanged. After many small and an occasional large change in its structure and fields, it settled into the tool used through Phase II of the DS project.

With Phase III, and the movement of DS to Columbia University, the database underwent an entire reworking from the bottom up. Every table, query, form and report changed in order to make the database more readily updatable in the future (via transparency in naming conventions), less liable to human error in inputting (via automating features), and much stronger in predicting and tracking workflow patterns (those of the inputter; those of the photographer; those of the technical analyst who will merge data from many institutions). The architecture of the database thus remains identical, while its functionalities are completely rebuilt. In addition, the database has been compiled into a runtime version to avoid complications of varying versions of Microsoft Access held by the partner institutions.

Dmitri Laury of Columbia's Libraries Digital Programs Division, in consultation with other members of the LDPD team, in particular Terry Catapano (Systems Analyst) and Dave Ortiz (Imaging Specialist), envisioned, planned and executed this fundamental revision of DS-Access.

For more information about the newest version DS-Access, see [About Version 9](#).

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[Technical Information](#) > [DS-Access](#) > Version 9

DS-Access Version 9

- [About Version 9](#)
- [Database Schema](#)
- [Data Dictionary](#)
- [User Guide](#)

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > Version 8

DS-Access Version 8

- [About DS-Access Version 8](#)
- [User Guide](#)
- [Database Schema](#)
- [Data Dictionary](#)

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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Digital Scriptorium

[Technical Information](#) > [DS-Access](#) > Version 7

DS-Access Version 7

- [About DS-Access Version 7](#)
- [Database Schema](#)
- [Data Dictionary](#)

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > Downloads

DS-Access: Downloads

[Current Release](#)[Previous Releases](#)

Current Release

Filename: DS-Access.v9.0.1.Runtime

Edition: Runtime

Version: 9.0.1

Release Type: Update

Release Date: 2007-06-30

Release Notes: [Online](#)User Guide: [Online](#) / [PDF](#)

Previous Releases

Filename	Edition	Version	Release Type	Release Date	Release Notes	User Guide
DS-Access.2006-06-01.Runtime.zip	Runtime	8.0.0	Full	2006-05-22	Online	Online / PDF

[Behind The Scenes Home](#) >[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-XML](#) > Transcription DTD

Transcription DTD

The Bancroft Library, working under the direction of Prof. Charles Faulhaber, undertook sponsorship of a TEI-compliant DTD for the transcription of medieval and renaissance manuscripts, here termed ds3.dtd. At successive moments, Michael Sperberg-McQueen (1998) and David Seaman (2001) devised use of elements and provided documentation. During the year 2002, Sharon K. Goetz (University of California, Berkeley, Department of English) reviewed, revised and presented the transcription DTD in several workshops at Berkeley.

The purpose of ds3.dtd is to help individual scholars and students produce machine-readable transcriptions of medieval and renaissance manuscripts in a format compatible with the TEI Guidelines. Relevant issues are therefore a combination of textual questions (e.g., prose, verse, corrections, omissions) and physical questions (e.g., change of hand, change of link, illegibility due to loss of support or due to deterioration of ink).

- [Documentation](#)
- [TEI Extension](#)

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-XML](#) > [Transcription DTD](#) > Documentation

Documentation

Please view or obtain the following files for 1) setup instructions, 2) prose documentation on the TEI-MS elements, attributes, and values that extend already extant, standard TEI tags, and 3) explanations on use of ds3.dtd with Note Tab Light, a freeware editing program.

- [Introduction: Setup guide and brief overview](#)
- [Table of contents](#)

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-XML](#) > [Transcription DTD](#) > TEI Extension

TEI Extension

Please click on the following link to view or obtain relevant XML file of ds3.dtd; included as part of the ds3.exe package is a simple style sheet so that encoded transcriptions can be viewed and printed on Microsoft's Internet Explorer.

- [ds3.exe](#) -- the transcription software package, including an XML version of the DTD, a sample style sheet, and documentation files.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-XML](#) > Description DTD

Description DTD

The description DTD, referred to here as the TEI-MS, was constructed in order to obtain a set of tags (with relevant documentation) suitable for encoding descriptions of western medieval and renaissance manuscripts. Focus was on manuscripts that contain texts as opposed to documents, i.e., manuscripts that are or that originated as codices, rather than the single document, but not to hierarchies inherent in organic, unitary archives of documents. TEI-MS's flexibility ensures its use for ex novo cataloging, for legacy data (given the numbers of printed catalogues of medieval and renaissance manuscripts) and for the individual scholar (whose purpose in describing a group of manuscripts may vary considerably from that of a library).

The TEI Manuscript-Description Working Group, 1998-2003:

- Consuelo W. Dutschke, Columbia University, co-chair
 - Ambrogio Piazzoni, Vatican Library, co-chair
 - Peter J. Kidd, Oxford, Bodleian Library; later, The British Library
 - Eva Nylander, Lund University Library
 - Merrilee Proffitt, University of California; later, Research Libraries Group
- [Documentation](#)
 - [TEI Extension](#)

[Technical Information](#) > [DS-XML](#) > [Description DTD](#) > Documentation

Documentation

Please click on one of the following links to view or obtain prose documentation on the TEI-MS elements, attributes, and values that extend already extant, standard TEI tags.

[TEI Medieval Manuscripts Description \(TEI-MS\) Documentation -- in HTML](#)

[TEI Medieval Manuscripts Description \(TEI-MS\) Documentation -- in PDF](#)

[TEI Medieval Manuscripts Description \(TEI-MS\) Documentation -- in Microsoft Word](#)

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-XML](#) > [Description DTD](#) > TEI Extension

TEI Extension

Please click on the following links to view or obtain relevant files of the TEI Medieval Manuscripts Description (TEI-MS) DTD:

- [tei-ms-xml.dtd](#): A full, pizza chef-ized version of the DTD
- [tei-ms-xml.rlx](#): A "rules" files (for use with XMetaL)
- [tei-ms.dtd](#): dtd file (goes with .ent file for the Pizza Chef)
- [tei-ms.ent](#): ent file (goes with .dtd file for the Pizza Chef)

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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Imaging Standards

[IMAGING STANDARDS](#)

1. [Purpose](#)

[STANDARD REFERENCE TARGETS](#)

2. [Uses of Targets](#)
3. [The Q-13 Targets](#)
4. [The Neutral Gray Card](#)
5. [The Linear Scale](#)

[USING THE STANDARD TARGETS](#)

6. [Which Portions to Include](#)
7. [The Combined Target](#)
8. [Targeting for Close-ups](#)
9. [Lighting the Targets](#)
10. [Height of the Targets](#)
11. [Target Upkeep and Identification](#)
12. [Target Patch Marking](#)
13. [Preferred Target Positioning in Image Layout](#)
14. [Provisions for Eventual Cropping](#)

[LIGHTING](#)

15. [Flat Copy Lighting](#)
16. [Variations on Flat Copy Lighting](#)
17. [Three-dimensional lighting](#)

[DOCUMENT IMAGE COMPOSITION](#)

18. [Preferred Background Paper](#)
19. [Other Background Considerations](#)
20. [Basic Layouts](#)
21. [Image Orientation in Photography](#)
22. [Bookmarks](#)

[DIRECT DIGITAL CAPTURE / SCANNING](#)

23. [Scanning](#)

[POST-PHOTOGRAPHY PROCESSING](#)

24. [Orientation of Scanned Images](#)
25. [Cropping](#)
26. [Processing of Derivative Sizes](#)

IMAGING STANDARDS

1. Purpose

The purpose is to provide guidelines to the photographer in order to maximize useful information capture, facilitate color management, encourage uniformity of style, provide users with standard color reference information, and to facilitate comparisons between different capture methods employed.

[Selection of images](#) is discussed elsewhere; in this context, however, it will be useful to remind the photographer to work with as much per-image information as the selecting curator/cataloguer has provided: not just the folio number of the selected image, but also the caption that may explain why that particular folio was chosen. Such knowledge will be of service in decisions about lighting, etc. to bring out certain features (and such knowledge will also allow the photographer to catch mistakes in recto/verso designation, and so on).

STANDARD REFERENCE TARGETS

2. Uses of Targets

As each manuscript image is captured, the image should include standard reference targets to provide integral (i.e., within the image) documentation of the conditions of image capture. These targets should include a grayscale, a set of standard color patches, and a linear scale. Measurements made from these targets may be used in a color management process to impose uniform standards of color reproduction, and the targets will also be useful for tracking the results of any further image processing. Image users will be able to employ them for making judgments about the color reproduction of the images and of their own display systems.

3. The Q-13 Targets

The Kodak Color Separation Guide and Gray Scale (Small), Q-13, is a set of two standard targets, each measuring about 8" by 2.4." One is a 20-step grayscale, with each succeeding step darker by (nominally) 0.10 density units than the previous one. The second target is a set of standard color patches (primaries, white, black). This target also includes a linear scale (inches and cm) in its margin; and the grayscale steps are each 1 cm wide, providing an implicit linear measure. The Q-14 is a larger version of the same targets.

4. The Neutral Gray Card

Although the Q-13 grayscale includes an 18% reflectance step, it may be useful for some color management purposes to include a larger area of standard neutral gray. The Kodak Gray Card (R-27) is a standard neutral gray card of 18% reflectance. It is suggested that the Q-13 (and the R-27 where needed) be accepted as the basis of the standard reference targets to be included in each document image.

5. The Linear Scale

Each image should include an explicit linear scale in centimeters. A white plastic ruler about 6" long is appropriately sized for most images; such a scale should be included whenever the scale in the margin of the Q-13 is not visible in the image.

USING THE STANDARD TARGETS

6. Which Portions to Include

The two Q-13 targets together measure 8" x 2.4" x 2 targets for a total area of about 40 square inches. For images of smaller documents, it will be desirable to place the two targets at the edge of the image so that only a narrow slice of each target appears, with the remainder of the targets' area cropped from the image layout. Presumably a small area of each patch is sufficient to allow digital measuring for color management. In this way it should be possible to limit the targets to perhaps 8" by 0.3" each. It may be necessary to mark the edges of the grayscale to identify particular patches, as the step numbers will not be visible from the margin. Similarly, the gray card can be partially included along an edge of the image.

7. The Combined Target

A one-piece combined target can be assembled by layering the ruler, the grayscale, and the color patches so that only 1/3 of an inch or so of the long edge of each target is visible. If a graycard is used, the three layered targets can be placed over the graycard, so that the edge of the graycard appears behind the grayscale. This combined target can be positioned along one edge of an image with the three or four targets visible but occupying only an 8" by 1.3" image area.

8. Targeting for Close-ups

Close-up detail images present special targeting problems, because of the size of the Q-13 scales. It may be considered sufficient to include sections of the ruler and of the grayscale in the image, including the 18% gray

patch, to provide minimal brightness, color balance, and linear scale references within the close-up image itself, and to rely on measurements from related images (taken under similar conditions) for more complete color information. If it is considered essential to include more complete targeting within the close-up images, it may be necessary to manufacture a smaller combined target with fewer and/or smaller patches than the Q-13 set.

9. Lighting the Targets

Targets will need to be imaged in the same light as the document being copied (under cover glass, if any, for example). Care must be taken to avoid surface reflections from the semi-glossy Q-13 targets.

10. Height of the Targets

The targets will need to be in the same focus as the document, which may entail raising them by means of small stacking blocks (made, for example, of mat board) to the same surface as that being photographed. In the case of an opening leaf of a thick codex there may be a small tower of said stacking blocks that thus invisibly support the targets at the correct height.

11. Target Upkeep and Identification

The Q-13 targets should be replaced regularly as they fade or become soiled. For color management and other critical purposes it is helpful to be able to identify individual target examples. An unobtrusive number written in black ink in the margin will make them easily differentiable.

12. Target Patch Marking

It is also helpful (for purposes of color measurements) to make small marks along the edges of the grayscale to identify particular patches. A mark on the patches corresponding to 0.0 ("A"), 0.7 ("M"), 1.6 ("B") densities serves to identify these patches when the markings on the margin of the grayscale are not included in the image. The edge marks can be made with black marking pen or by notching the edge with a punch (useful for the dark "B" patch), and need not be large enough to be visually intrusive.

Another possible marking on the Q-13 combined target is a directional arrow which will help in the scanning and mounting of the image. This implies the use of at least two Q-13 combined targets, since the one placed below an object will have an arrow that parallels the markings of the ruler, while the arrow on a Q-13 combined target that is placed to one side of the object will be perpendicular to the ruler's markings.

13. Preferred Target Positioning in Image Layout

The positioning of the targets will depend on the size, shape, and construction of the document being imaged. For purposes of uniformity of presentation and ease of image set-up, targets should be arranged along one edge of the image frame, using the combined arrangement; or, in images of larger documents, they may be arranged in line along one edge, rather than combined. We can establish standard (preferred) placements: place targets on right or bottom edge; for in-line targets, place grayscale white patch adjacent to black color patch and place gray card adjacent to blue color patch. Q-14 targets, which are similar to Q-13 targets, will probably only be used in a few cases for exceptionally large documents (perhaps 20 inches or more long).

14. Provisions for Eventual Cropping

Image layout should include a sufficient gap between targets and documents, so that targets can be cropped out if desired, without crowding the image rectangle containing the document. A suggested gap of 1/4 inch at the edge of a 6 x 8 inch document should be adequate if the edges are aligned with the scanning axes of the image; proportionately more or less space is needed for larger or smaller documents.

LIGHTING

15. Flat Copy Lighting

A widely accepted arrangement of illumination for copy photography of flat reflection copy is to arrange four floodlights (tungsten or strobe) at the sides of a vertical copystand, with two on each side directed down at the copyboard at a 45 degree angle. This arrangement is effective for providing uniform illumination levels over a wide area, and for minimizing surface reflections from glossy originals (or from cover glass) at the camera position. This standard arrangement should be effective for most manuscript images to be captured.

16. Variations on Flat Copy Lighting

Some images may call for varied approaches to lighting. Instead of the standard floodlights, large, diffuse sources such as "softboxes" may be used to soften shadows and minimize wrinkles. Images which include shiny metallic effects such as gold leaf depend on surface reflections, so that an additional light source near the camera is desirable. Surface texture features which the standard lighting tends to mask, may be emphasized by using highly directional lighting, especially at a low (grazing) angle.

Cuts, wrinkles, inscribed guidelines, repairs, etc. can be hidden or highlighted by adjusting the lighting. Directions of the curator will be particularly helpful: on occasion the purpose is to emphasize, not mask a defect.

17. Three-dimensional lighting

Photographic lighting for three-dimensional objects is usually based on directing a strong, "main" light on the subject from one side and a weaker, "fill" light from the other side, to use light and shadow to define the surfaces of the subject. Additional lights may be used create highlights to define edges or textures, or to separate the subject from the background. This approach may be useful for photographs of bindings, for example. It is desirable to use a strong enough fill light to limit the contrast in the image in order to avoid the extremes of light and dark. "Softbox" style lighting is often very effective for three-dimensional effects.

DOCUMENT IMAGE COMPOSITION

18. Preferred Background Paper

Backgrounds should be chosen to give a common style to images and to provide edge contrast for the documents. A medium gray background is preferred for photographic reasons over a white one, because the white one will create unnecessary flare in the camera/scanner optics. Also, very bright image tones are difficult to color balance if they are not perfectly neutral. Savage #60 "Focus Gray" is an available background paper of about 50% reflectance and a fairly neutral tint. It is suggested that "Focus Gray" or equivalent be used as the standard background.

19. Other Background Considerations

[What follows may be undesirable in production-mode photography, when there is little time to handle each item singly.]

For some images it may be desirable to use a different background. In photographing single leaves, a light-toned background may reflect a considerable amount of light back up through the document, so that a document field will be substantially lighter photographed against a white background than against a gray one. The gray background will tend to reduce the contrast of the text, and the document may appear unnaturally dark. Also, some parchment documents have irregular areas of translucency. For these reasons, it may be desirable to photograph some single leaves against a white background for best text capture, depending on the opacity of the documents.

20. Basic Layouts

Most of the images in the project should fall into one of the following categories of layouts:

1. One side of one loose leaf
2. One side of one leaf in a bound volume
3. One two-page opening from a bound volume
4. Three-dimensional layouts (mostly for bindings)
5. Close-up versions of 1-4 for detail.

Except for close-ups, each image would include all 4 edges of each leaf or bound book; this implies inclusion of the gutter and some of the facing leaf in a bound book. To avoid shadows, it is desirable to photograph bound leaves with the binding gutter running horizontally rather than vertically, so light runs parallel to the gutter.

When photographing leaves in books, please show the edges of the book, rather than inserting background paper behind the exposed pages to hide bookmarks, shadows, etc.; the principle is to represent the manuscript as a 3-dimensional object, as a reader would see it (not flattened and cropped as in a postcard or poster).

In the case of detail shots, it is always preferable to photograph both the full page (or opening, or full side of the binding) and the detail, so that the user will be able to visually situate the detail in the whole.

21. Image Orientation in Photography

In order to maximize the size of the document in the image, images should be composed in either landscape (horizontal) or portrait (vertical) to match the shape and orientation of the document.

Documents and targets (the color bar, gray scale, ruler) should be aligned with the axes of the scanned image (i.e., unskewed).

22. Bookmarks

The bookmarks which may be used to mark pages to be imaged can create special problems of composition, as any left in place will show at the top of the image, and will be difficult to crop out. If they are to be excluded, the photographer may be able to remove them from their places before beginning with a volume, or may fold them and hide them in place. Bookmarks are most easily handled when thin, smooth paper stock is used. It is recommended that they be of acid-free paper in case they are left in the codex by mistake.

DIRECT DIGITAL CAPTURE / SCANNING

23. Scanning

Given the limitations of readily available equipment, and the size of many medieval manuscripts [$>10"$], we encourage participants to scan their items at the highest resolution available to minimize future handling. All images should be scanned as .tiff files, in sRGB color space (24-bit color).

POST-PHOTOGRAPHY PROCESSING

24. Orientation of Scanned Images

Viewing orientation of the images should replicate the experience of the actual user of the manuscript. Therefore, when the codex's flyleaves or cover are from another manuscript and are used perpendicularly to the codex itself, said flyleaves, etc. should be oriented in what appears at first glance to be sideways (the viewer may rotate his screen if he needs to see the flyleaves, etc. in the orientation they had in their own original context).

25. Cropping

The color bar + gray scale + ruler are necessary components of each image and should not be cropped for DS. Participating institutions may wish to crop this target for other or in-house purposes (hence the usefulness of always placing the target in one of two positions; see above). In addition, the Digital Scriptorium image should retain the sense of three-dimensionality offered by the slopping book edge, the gutter, the edges of the leaf; therefore, cropping in the final image should be limited to excessive amount of grey background.

26. Processing of Derivative Sizes

Digital Scriptorium will mount 4 resolutions of the images, and therefore will require the following derivative files (notation is width x length):

Large - 2048 x 3072 pixels
Medium - 1024 x 1536 pixels
Small - 512 x 768 pixels
Thumbnail - 128 x 192 pixels

All derivative files should be JPEGs with a medium compression level or, if you are using Photoshop, an "image quality level" of 5. Mild sharpening of the .jpg files is recommended. In Photoshop, use the 'unsharp/mask' function under the sharpening routines menu with the following settings:

Amount = 50%
Radius = 1.0
Threshold = 0.0

If you are using a different image manipulation software package, please contact us, and attach a sample of the sharpened image for review.

For display concerns, it is more important to be consistent with the width than the length, therefore, on resizing the image, specify the width, and let the length fall where it may (e.g. the thumbnail should be 128 pixels wide - and anywhere in the neighborhood of 192 pixels long).

Please look at the Digital Scriptorium website to see how to handle certain situations mentioned in the general instructions. If desired, see the following list of sample images and the directions on how to view them easily:

1. Go to: http://sunsite.berkeley.edu/scriptorium/form_msimage.html
2. In the slot for shelfmark, type in the first shelfmark listed below.
3. On the resulting screen, choose "View all images for this manuscript."
4. Choose the desired folio number in the desired size.
5. For all successive images, simply change the 4-digit image ID number in the url in the white strip at the top of the image.
6. If desired, change the image size in the same manner: by inserting "small" or "medium" or "large" in the apposite part of the image ID in the url.

Plimpton MS 116, f. 20

<http://www.columbia.edu/cgi-bin/dlo?obj=COLUMBIA.DS.5305&size=small>

Single-page image showing all four sides of the leaf.

Plimpton MS 274, Face

<http://www.columbia.edu/cgi-bin/dlo?obj=COLUMBIA.DS.5487&size=small>

Landscape (horizontal) image.

Plimpton MS 165, f. 96

<http://www.columbia.edu/cgi-bin/dlo?obj=COLUMBIA.DS.6646&size=small>

Uneven edges of parchment. Purpose of image is to show defect.

Western MS 37, ff. 120v-121

<http://www.columbia.edu/cgi-bin/dlo?obj=COLUMBIA.DS.6771&size=small>

Hole outlined in red. Purpose of image is to show defect.

Plimpton MS 021, Binding

<http://www.columbia.edu/cgi-bin/dlo?obj=COLUMBIA.DS.5514&size=small>

Distortion caused by removal of a bookplate. Purpose of image is to show defect.

Plimpton MS 252, Binding

<http://www.columbia.edu/cgi-bin/dlo?obj=COLUMBIA.DS.5985&size=small>

Thongs from binding.

Plimpton MS 077, Binding

<http://www.columbia.edu/cgi-bin/dlo?obj=COLUMBIA.DS.4141&size=small>

Pastedown from another manuscript, used perpendicularly to the present codex, with that orientation maintained in the DS image.

Western MS 31, p. vii

<http://www.columbia.edu/cgi-bin/dlo?obj=COLUMBIA.DS.6265&size=small>

Flyleaf from another manuscript used perpendicularly to the present codex, but retaining the host codex's orientation.

[Technical Information](#) > [Image Selection](#) > File Naming Conventions

File Naming Conventions

If you are using DS-Access, the database will generate image ID numbers as each record in tblLink3 is completed, closed and saved. The database will allow you to specify the opening number for the sequence of image ID numbers that you will use; please set that number to 1000, so as to obtain 4-digit image ID numbers. Correct linkage between text and image is ensured by incorporating the Access-generated image ID number into your local filenames system.

For an image with DS-Access generated image ID number, 1001, the file name might be named CU1001.jpg [Columbia University image #1]; thus the 4 derivative files should be named as follows:

CU1001.jpg - Large - 2048 x 3072 pixels
 CU1001a.jpg - Medium - 1024 x 1536 pixels
 CU1001b.jpg - Small - 512 x 768 pixels
 CU1001c.jpg - Thumbnail - 128 x 192 pixels

Use filenames forms of as short a length as is still functional; remember that they may need to cross platforms and systems, so stay with alphanumeric characters, avoiding spaces and other special characters.

If, instead, you are using an in-house filenames scheme, please consider placing leading zeros to the left of the image ID number so that these numbers are four digits long. Links between text and image will then need a concordance with the two columns:

1. in-house filename
2. image ID number generated by DS-Access

If you are not using DS-Access at all (but are submitting bibliographic metadata in another format, e.g. encoded prose), you will need to supply a 5-column Excel spreadsheet that mimicks the fields of tblLink3:

1. image ID number or filename
2. shelfmark of manuscript
3. folio number of the image (note: the folio number may be "Binding")
4. caption (this is not required and may be left blank)
5. sequence number (this begins afresh at "1" for each manuscript; it establishes the order in which the images for any given manuscript should be displayed, e.g. batching photographs of the binding together at the beginning or at the end of the sequence; placing a detail immediately after the full shot of a page).

If the images are to be mounted and served from Columbia's server, related images are to be placed in a folder named by item number [e.g. CU1001, CU1001a, CU1001b, CU1001c are all placed in a folder named 'CU1001']. The folders are then burned onto cds, and the cds sent to Columbia for loading.

[Technical Information](#) > [Image Selection](#) > Imaging History

Imaging History (1997-1998)

Imaging took two tracks in this project. The original grant proposal called for both Berkeley and Columbia to use slide film-to-Photo CD process. However, by the time that the project was funded, the Library Photographic Service (LPS) at UC Berkeley was seriously investigating the purchase of a digital camera. With Digital Scriptorium coming on as an additional digital-imaging project, Berkeley had additional cause to purchase the Phase One camera. Columbia chose to continue with the planned film-to-Photo CD method of digitization.

Images for the project include both a grey scale and also a color bar, as well as a ruler. We anticipate that these tools will assist scholars in interpreting and analysing the images.

- A. [Capture Method: Standard Photography](#)
- B. [Photographic Standards](#)
- C. [Digitization Process](#)

A. Capture Method: Standard Photography

Preservation of objects:

Direct digital capture at the quality level necessary to the project (i.e. comparable to that available in 35 mm film) has traditionally required that the photographed object remain under high-powered lights for the time necessary for the photograph (ca. 8-10 minutes). Duration of the period of lighting was of concern, since we were photographing medieval manuscripts that are usually on parchment and thus highly susceptible to variations in heat and humidity, especially as regards the illuminated items where curling of the support material could provoke cracking of the painted and burnished surfaces. Standard photography, on the other hand, requires the one moment of the flash, at 1/60 of a second. More recently, some digital camera back companies have developed digital camera backs that can be used with a variety of lighting systems, such as cool fluorescent or strobe lights.

Mature technology:

Kodak film has been in active use for over 100 years, with recognized excellence in quality of results and with a shelf life for color negatives of ca. 50-75 years under optimal conditions. Digital images, on the other hand, are too new to have proven shelf lives, and indeed cannot be used presently as archival copies, since their medium (magnetic fields on tape) is unstable and will presumably require "freshening" of the data on a periodic basis to migrate it to the current storage norms. Our chosen system, based on color film negatives as the archival copy with digital derivatives on the web, will allow upgrades in either medium according to hardware or software developments.

Work efficiency:

Working time for a single digital image runs ca. 8-10 minutes per exposure; with standard photography we produced an average of 100 photographs per day. It was felt that digital cameras were not yet up to production-level capacity and would hinder our efforts to meet grant-imposed deadlines.

B. Photographic Standards

Photographic principle:

The purpose is to document the actual manuscript in a manner as close as possible to the reality of the reader seeing the item before him. Uneven edges, flaws in the surface, bleed-through from the other side, etc. are thus an expected component of the facsimile; no attempt was made to photographically disguise them.

Photographer:

Dwight Primiano

Dates of photography:

April 1997 - September 1998 (51 days, including set-up and testing period)

Technical Information for 35 mm film:

35 mm Nikon F4

50 mm macro lens; manual focus (close focus; normal lens for this format)

35 mm lens; manual focus (for large objects)

Film type: Kodak Royal Gold 25, color negative film; daylight balance

- film speed 25
- actual working film speed 25
- no filtration used unless glass was placed over the original, in which case a .025 red Color Correction filter was used to compensate for green tint of glass

Exposure at 1/60 at F11

- at 1/60 at F11-8 (dark original)
- at 1/60 at F8 (leather boards)

Development: normal C-41 process, with contact sheets

Technical Information for 4 x 5 transparencies:

Cambo 4 x 5 view camera with 150 mm G-Claron Schneider lens (normal lens for this format)

Film type: Kodak EPN Professional color transparency; daylight balance

- film speed 100
- actual working film speed 125
- no filter required, since glass not used with 4 x 5s
- all 4 x 5s filtered for neutrality: .025B Color Correction filter to correct for emulsion number (yellow tint)

Development: normal E-6 process

Environment:

Entire studio area covered with black (ceiling, walls, floor).

Copy stand covered with Set Shop, Set Paper no. 12, Smoke Grey; at the suggestion of Luna Imaging, the gray ground was chosen to be slightly lighter than the gray card in order to minimize shadows and optimize digital transfer.

Lighting by two 1000-watt Elinchrome strobe lights (daylight balance) at 45 % angle to copy surface, with diffusion material between copy surface and light to soften shadows and reduce glare.

Practices:

A target exposure with gray card and color bar were photographed on each roll to check for film and lab quality (for use by Luna Imaging).

Each image includes gray scale, color bar and non-reflective ruler in centimeters with directional arrow (to correctly orient the image); these objects were systematically placed at the bottom or to one side (never across the top) of the object. These controls are intended for eventual use of the person viewing the single image.

Tracking of images was done via a photo log: the 35 mm images were counted out by roll number, then frame number (and eventually were checked against the contact sheets). The 4 x 5 transparencies are on single sheets, thus lack roll and frame numbers; to counteract tracking difficulties for film of this format, a non-reflective number (the manuscript call number in the case of the Smith Documents, or a section number for the 17-foot roll, Plimpton MS 286) on blue paper was placed on the center of the ruler.

Of the ca. 4700 images shot, only ca. 100 were done in 4 x 5 transparency given the quantum leap in expense (photographer's time, film cost, processing cost, digitizing cost); in most cases it was sufficient to photograph a page and multiple details in 35 mm instead. However, the combination of oversize object and small script (almost exclusively in the later Smith Documents) made a certain number of 4 x 5s a necessity.

Contact sheets were requested from the film processor for two reasons: to an untrained eye color negatives are

very difficult to evaluate, and the contact sheets provide the luxury of color positives at low cost (\$11.25 per 35 mm roll); secondly, the contact sheets functioned as a safe visual record of each roll, allowing minimal handling of the original negatives.

Daily photography was done according to a print-out from the Microsoft Access database which specified manuscript call number, folio number, and caption; inclusion of caption in the print-out lessened chances of error in the photographer's image selection and occasionally caught errors in the input folio numbers. Although the inputting database includes a no-public-access field, "Note to Photographer," it ultimately proved to duplicate the function of the caption field and was not used.

C. Digitization Process

The following text was provided by Dr. Michael Ester, President, Luna Imaging, Inc., 1315 Innes Place, Venice CA 90291:

The source material for this project consisted largely of 35mm color negative film. While some production characteristics were specific to this medium, there are analogous steps for 4 x 5 film, images captured by client institutions and sent to Luna for post processing, or projects where Luna performs direct capture of objects.

At our request, the 35mm film was sent to us in cut strips protected in clear plastic pages. There are advantages to scanning film before it is placed into slide mounts. Slide mounts allow film curvature, which detracts from sharpness; more than about 5/1000th's of an inch can result in quality loss up to a generation of film. Also for paper and even some plastic slide mounts, there are rough, uneven edges, and small debris from mounting adds significantly to the particles that have to be removed before scanning. A film gate and beveled rubber holder maintains an absolutely flat surface and insures accurate framing and alignment. Each strip is carefully cleaned and checked for dust. For the 35mm source, images were captured at dimensions of 3K x 2K pixels. Suitable dimensions will vary by source.

From scanning, images go into editing. The first frame of each roll contains only a gray card, color bar and gray scale which are used to establish color and density correction points for scanning succeeding frames on that roll. In principle, once the lead targets for each roll are established as controls these settings should be constant. However, this is almost never the case, and no matter how careful the photographer each set-up for a shot may introduce minor variation. Each individual frame also contains a smaller version of the correction targets, and these are used to fine-tune the color and density setting after scanning. Perhaps the most important point to make, is that "color-matching" is by the digital values rather than by eye. We do work with color profiles and calibrated monitors, and while visual evaluation is part of the process, measurement of the numeric values from targets in the image is the ruling guideline for color control. Editing also includes image alignment, rotation, and inspection for flaws.

From editing, images are written to CD media in a destination format. For the Columbia project, the destination format was Photo CD; TIFF format is the other common destination format for master images. We did not generate derivative images for Columbia; if we had they would be produced at this point. As a final quality control step, we ensure that all versions of each image are properly named, linked, and can be opened successfully.

Whether Luna is producing just master images or also producing derivative images, we create and deliver text data that covers simple transit information (such as receiving and logging out source material batches) and mapping files that provide concordances between an institution's accession number or identifier and all image versions that Luna produces.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > About DS-Access Version 9

About DS-Access Version 9

DS-Access version 9 builds upon previous releases, with relatively minor changes to the underlying metadata schema, including renaming many of the tables and fields which hold the data to simplify database maintenance. To better facilitate content aggregation from a growing number of Digital Scriptorium partners, the organizational hierarchy now extends above manuscripts to repositories and institutions, and below images to information about digitized image derivatives and URLs.

More significant changes were made to the application interface to provide new functionality for both entering and using the data. Some notable enhancements include new manuscript views such as browse, list, and datasheet, which eliminate the need to open the data tables directly to perform certain tasks as was previously required. The handling of image metadata has been streamlined, and now includes digitization workflow features, and the ability to preview images from within DS-Access. New reports, data export capabilities, and various maintenance functions are also included in the list of new features.

An automated setup wizard and simplified data submission process should make it easier than ever to get DS-Access installed and get your data included and refreshed on the [Digital Scriptorium website](#). If you have questions or comments about DS-Access we'd be glad to hear from you, so please see the [contacts page](#).

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

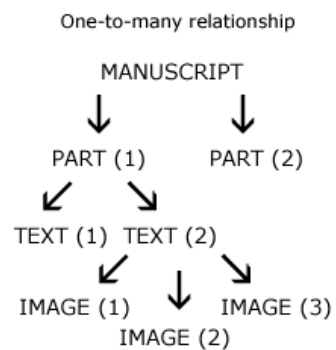
Last published: 2007-12-10
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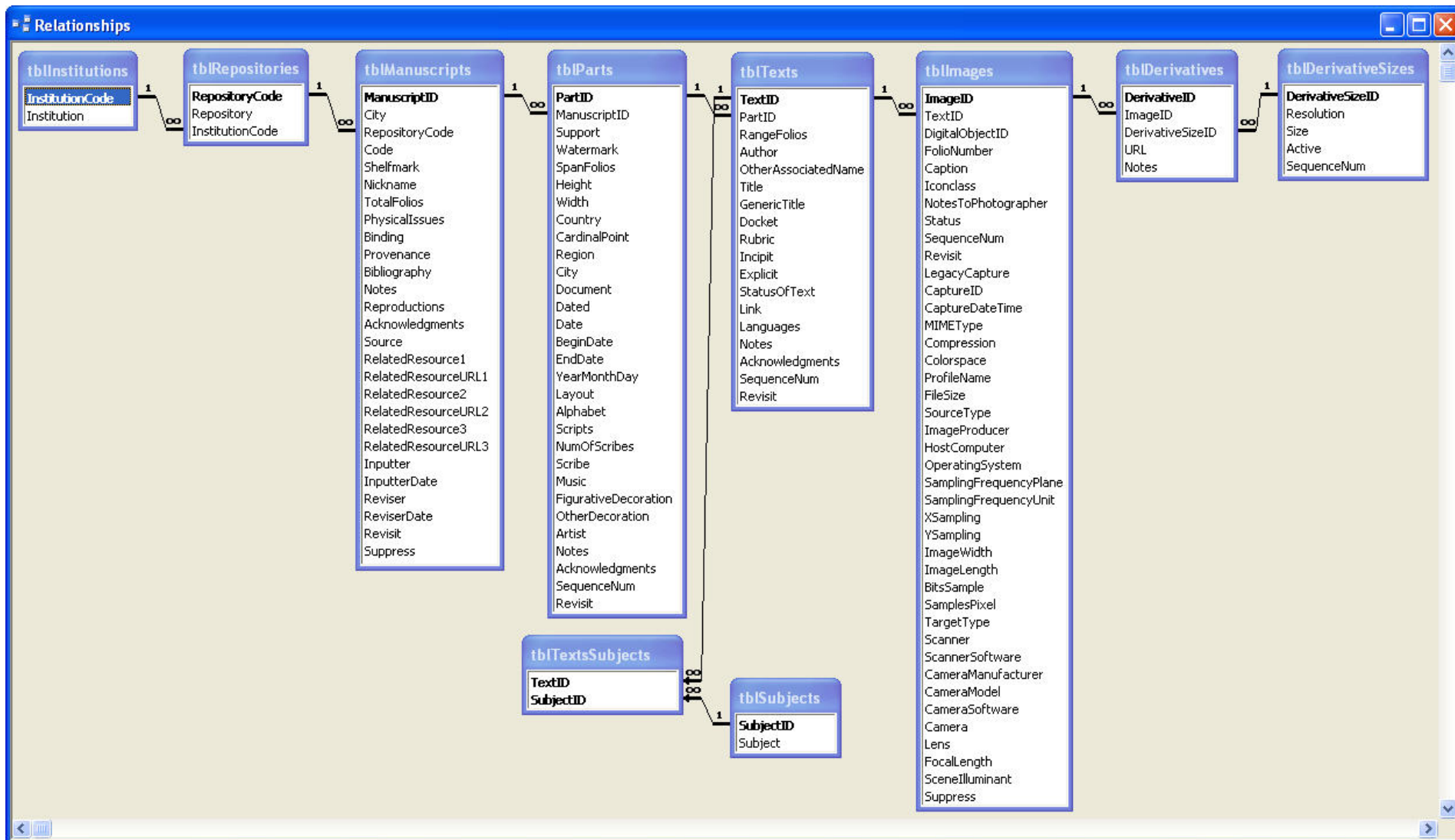
DS-Access Version 9 Metadata Schema

The bibliographic data is collected in a 7-level system with potential 1-to-many relationships as one descends the hierarchy: an institution may have multiple repositories; a repository will contain multiple manuscripts; one manuscript may have several parts; each part may have several texts; each text may have several images; and each image will be displayed in four derivative sizes.

The primary metadata is stored in the Manuscripts, Parts, Texts, and Images tables:



The seven core metadata tables are shown in this screenshot of the relationships window in the DS-Access data file (dsdata.mdb).



For detailed information about the fields in these tables, see the [Data Dictionary](#)

Additional support tables (not shown) include Scripts, Subjects, and Dates, along with various settings and configuration tables.

Data Dictionary

[Institutions Table](#)

[Institution](#)

[InstitutionCode](#)

[Repositories Table](#)

[InstitutionCode](#)

[Repository](#)

[RepositoryCode](#)

[Manuscripts Table](#)

[Acknowledgments](#)

[Bibliography](#)

[Binding](#)

[City](#)

[Code](#)

[Inputter](#)

[InputterDate](#)

[ManuscriptID](#) - PrimaryKey

[Nickname](#)

[Notes](#)

[PhysicalIssues](#)

[Provenance](#)

[RelatedResource](#)

[RelatedResourceURL](#)

[RepositoryCode](#)

[Reproductions](#)

[Reviser](#)

[ReviserDate](#)

[Revisit](#)

[Shelfmark](#)

[Source](#)

[Suppress](#)

[TotalFolios](#)

[Parts Table](#)

[Acknowledgments](#)

[Alphabet](#)

[Artist](#)

[BeginDate](#)

[CardinalPoint](#)

[City](#)

[Country](#)

[Date](#)

[Dated](#)

[Document](#)
[EndDate](#)
[FigurativeDecoration](#)
[Height](#)
[Layout](#)
[ManuscriptID](#)
[Music](#)
[NumOfScribes](#)
[Notes](#)
[OtherDecoration](#)
[PartID](#) - PrimaryKey
[Region](#)
[Revisit](#)
[Scribe](#)
[Scripts](#)
[SequenceNum](#)
[SpanFolios](#)
[Support](#)
[Watermark](#)
[Width](#)
[YearMonthDay](#)

[Texts Table](#)

[Acknowledgments](#)
[Author](#)
[Docket](#)
[Explicit](#)
[GenericTitle](#)
[Incipit](#)
[Languages](#)
[Link](#)
[Notes](#)
[OtherAssociatedName](#)
[PartID](#)
[RangeFolios](#)
[Revisit](#)
[Rubric](#)
[SequenceNum](#)
[StatusOfText](#)
[TextID](#) - Primary Key
[Title](#)

[Images Table](#)

Manuscript Metadata

Caption
[DigitalObjectID](#)
FolioNumber
Iconclass
ImageID - PrimaryKey
NotesToPhotographer
Revisit
SequenceNum
Status
TextID

Technical Metadata

BitsSample
Camera
CameraManufacturer
CameraModel

CameraSoftware
CaptureDateTime
CaptureID
Colorspace
Compression
FileSize
FocalLength
HostComputer
ImageLength
ImageProducer
ImageWidth
LegacyCapture
Lens
MIMEType
OperatingSystem
ProfileName
SamplesPixel
SamplingFrequencyPlane
SamplingFrequencyUnit
Scanner
ScannerSoftware
SceneIlluminant
SourceType
Suppress
TargetType
XSampling
YSampling

[Derivatives Table](#)

DerivativeID
DerivativeSizeID
ImageID
Notes
[URL](#)

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > User Guide

Search the User Guide:



DS-Access User Guide

This document applies to DS-Access Version 9 - Released 2007-06-30

[View/Save the entire User Guide as a single PDF file](#) 

Table of Contents

[1 DS-Access: Purpose of User Guide; History of Database](#)

[1.1 What's New in Version 9](#)

[1.2 Data Dictionary](#)

[1.3 Metadata Schema](#)

[2 Familiarize yourself with DS-Access](#)

[2.1 Install DS-Access](#) (See also Appendices)

[2.2 Run DS-Access for the first time](#)

[2.3 Skeleton of the Database](#)

[2.4 Look Around](#)

[2.4.1 Colors and Nesting of Levels](#)

[2.4.2 Moving through the Forms](#)

[2.5 Play Around](#)

[2.6 Ten Principles for Inputting](#)

[3 Enter an Entire Record](#)

[3.1 Default Values](#)

[3.2 Manuscript Level](#)

[3.2.1 Diacritics \(Character Map\)](#)

[3.3 Part Level](#)

[3.3.1 Complications / Simplifications at the Part Level](#)

[3.3.2 List or Drop-Down Boxes](#)

[3.3.3 Verification Lists: Script Names](#)

[3.3.4 Place and Date of Origin](#)

[3.3.4.1 Place of Origin](#)

[3.3.4.2 Date of Origin: Roman to Arabic Numerals](#)

[3.4 Text Level](#)

[3.4.1 Subjects](#)

[3.5 Image Level](#)

[3.5.1 Manuscript Metadata](#)

[3.5.1.1 Revisit, Suppress Images](#)

[3.5.1.2 Digital Object ID vs. Image ID](#)

[3.5.2 Technical Metadata](#)

[3.5.2.1 Capture ID](#)

[3.5.2.2 Legacy Image](#)

[3.5.2.3 Status of Images](#)

[4 Edit, Reassign, Delete](#)

[4.1 Edit 3 Levels](#)

[4.2 Edit Images](#)

[4.3 Reassign](#)

[4.4 Delete](#)

[4.5 Data Dictionary](#)

[5 Five Title Bar Menus](#)

[5.1 General Menu](#)

[5.1.1 Welcome Screen](#)

[5.1.2 About DS-Access](#)

[5.1.3 Exit](#)

[5.2 Manuscript Views](#)

[5.2.1 Synopsis View](#)

[5.2.1.1 Sequence Numbers](#)

[5.2.1.2 ID Numbers](#)

[5.2.1.3 Revisit](#)

[5.2.1.4 Suppress](#)

[5.2.1.5 Print Full MS](#)

[5.2.1.6 List Images](#)

[5.2.2 Browse View](#)

[5.2.2.1 Reassign](#)

[5.2.3 List View](#)

[5.2.4 Datasheet View](#)

[5.2.4.1 Sort](#)

[5.2.4.2 Freeze](#)

[5.2.4.3 Hide](#)

[5.2.4.4 Find](#)

[5.2.4.5 Replace](#)

[5.2.4.6 Copy and Paste](#)

[5.2.5 Images across DS-Access](#)

[5.3 Reports and Data](#)

[5.3.1 Image Processing Worksheet](#)

[5.3.2 Reports](#)

[5.3.3 Revisit: Suppress](#)

[5.3.4 Code](#)

[5.3.5 Images](#)

[5.3.5.1 Image Selection](#)

[5.3.5.2 Image Status](#)

[5.3.5.3 Legacy Images](#)

[5.3.5.4 Images without Derivatives](#)

[5.3.5.5 Derivatives without URLs](#)

[5.3.6 Export](#)

[5.4 Settings](#)

[5.4.1 Default Values for Present Location](#)

[5.4.1.1 Institutions](#)

[5.4.1.2 Repositories](#)

[5.4.1.3 Default Values: City](#)

[5.4.2 Derivative Sizes](#)

[5.4.3 Derivatives / URLs](#)

[5.4.3.1 Develop URL Pattern](#)

[5.4.3.2 Create / Delete Derivatives](#)

[5.4.3.3 Generate Derivative URLs](#)

[5.4.4 Digital Object IDs](#)

[5.4.5 File Locations: Relink Tables](#)

[5.4.6 AutoCorrect Options](#)

[5.5 Maintenance](#)

[5.5.1 Back Up Data](#)

[5.5.2 Back Up Application](#)

[5.5.3 Compact and Repair Data](#)

[5.5.4 Compact and Repair Application](#)

[5.5.5 Update DS-Access](#)

[5.5.6 Technical Support](#)

[6 Explicit](#)

[Appendices](#)

[System Requirements](#)

[Advanced DS-Access Installation](#)

[Installing DS-Access to a non-default location](#)

[Sharing DS-Access between multiple computers](#)

[Moving DS-Access after installation](#)

[Under the Hood](#)

[Installation Files](#)

[Metadata Schema](#)

[Submitting DS-Access Data to the Digital Scriptorium Website](#)

[Updating DS-Access](#)

[Uninstalling DS-Access](#)

[Getting Help](#): How to get both metadata and technical support

[Upstream Query](#): Moving from Digital Object ID to Shelfmark

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 8](#) > User Guide

DS-Access User Guide

This document applies to DS-Access Version 8 - Last Updated 2006-06-05

[View/Save this document in PDF Format](#) 

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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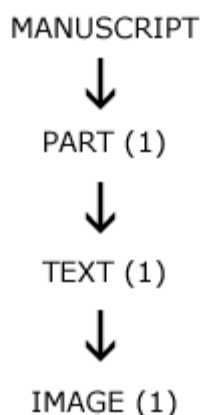
DS-Access Version 8 Metadata Schema

Note: This content refers to a previous version of DS-Access. An updated schema description will appear soon.

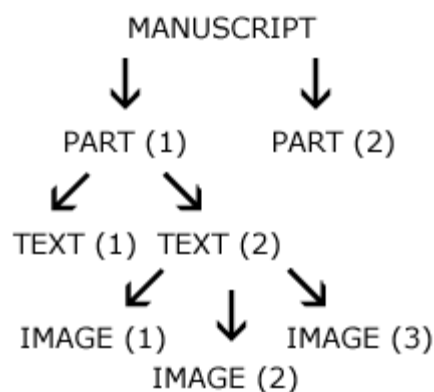
The bibliographic data is collected in a 4-level system with potential 1-to-many relationships as one descends the hierarchy: one manuscript may have several parts; each part may have several texts; each text may have several images.

Schema of DS-Access Database Hierarchy (4-level system)

One-to-one relationship



One-to-many relationship



There are 67 fields in the database, of which 14 are required (those marked [required] in the following list). See [Data Dictionary](#) for description of each field.

I. MANUSCRIPT

1. City (default)
2. Institution (default)
3. Library (default)
4. Shelfmark [required]
5. Nickname
6. Composite MS (default—no) [required]
7. Total Folios [required]
8. Physical Issue(s)
9. Binding
10. Provenance
11. Bibliography
12. Notes
13. Reproductions
14. Acknowledgments
15. Source

16. Inputter/Date [required]
17. Reviser/Date
18. Revisit

II. PART

1. Part Number (default—1) [required]
2. Support [required]
3. Watermark
4. Span of Folios [required]
5. Outer Dimensions [required]
6. Country [required]
7. Cardinal Point
8. Region
9. City
10. Document (default—no) [required]
11. Dated (default—no) [required]
12. Date [required]
13. Begin Date (automatic)
14. End Date (automatic)
15. Year-Month-Day
16. Layout
17. Alphabet
18. Script
19. Number of Scribes
20. Scribe
21. Music
22. Representational Decoration
23. Other Decoration
24. Artist
25. Notes
26. Acknowledgments
27. Sequence
28. Revisit

III. TEXT

[Note: requirement to fill in at least one of 4 fields: author/title/generic title/incipit]

1. Span of Folios [required]
2. Author
3. Associated Name(s)
4. Title
5. Generic Title
6. Language(s)
7. Document Summary
8. Rubric
9. Incipit
10. Explicit
11. Status of Text
12. Notes
13. Acknowledgments
14. Sequence
15. Revisit

IV. IMAGE

1. Folio Number(s)
2. Caption
3. Iconclass
4. Note to Photographer
5. Sequence

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 8](#) > Data Dictionary

Data Dictionary

This data dictionary applies to DS-Access version 8.

[v8.0.0](#) - 2006-06-13  (PDF 250kb)

[Behind The Scenes Home](#) >

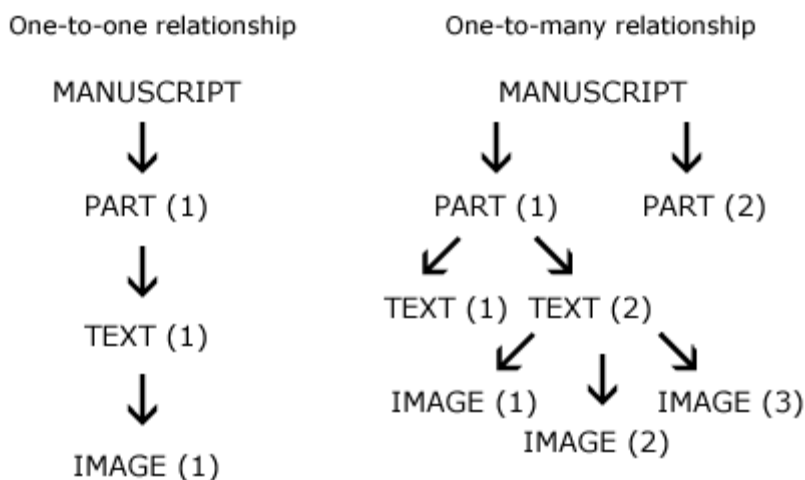
[About Behind the Scenes](#) >

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DS-Access Version 7 Metadata Schema

The bibliographic data is collected in a 4-level system with potential 1-to-many relationships as one descends the hierarchy: one manuscript may have several parts; each part may have several texts; each text may have several images.

Schema of DS-Access Database Hierarchy (4-level system)



There are 67 fields in the database, of which 14 are required (those marked [required] in the following list). See [Data Dictionary](#) for description of each field.

I. MANUSCRIPT

1. City (default)
2. Institution (default)
3. Library (default)
4. Shelfmark [required]
5. Nickname
6. Composite MS (default—no) [required]
7. Total Folios [required]
8. Physical Issue(s)
9. Binding
10. Provenance
11. Bibliography
12. Notes
13. Reproductions
14. Acknowledgments
15. Source
16. Inputter/Date [required]
17. Reviser/Date

18. Revisit

II. PART

1. Part Number (default—1) [required]
2. Support [required]
3. Watermark
4. Span of Folios [required]
5. Outer Dimensions [required]
6. Country [required]
7. Cardinal Point
8. Region
9. City
10. Document (default—no) [required]
11. Dated (default—no) [required]
12. Date [required]
13. Begin Date (automatic)
14. End Date (automatic)
15. Year-Month-Day
16. Layout
17. Alphabet
18. Script
19. Number of Scribes
20. Scribe
21. Music
22. Representational Decoration
23. Other Decoration
24. Artist
25. Notes
26. Acknowledgments
27. Sequence
28. Revisit

III. TEXT

[Note: requirement to fill in at least one of 4 fields: author/title/generic title/incipit]

1. Span of Folios [required]
2. Author
3. Associated Name(s)
4. Title
5. Generic Title
6. Language(s)
7. Document Summary
8. Rubric
9. Incipit
10. Explicit
11. Status of Text
12. Notes
13. Acknowledgments
14. Sequence
15. Revisit

IV. IMAGE

1. Folio Number(s)
2. Caption
3. Iconclass
4. Note to Photographer
5. Sequence
6. Revisit

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[Technical Information](#) > [DS-Access](#) > [Version 7](#) > Data Dictionary

DS-Access Version 7 Data Dictionary

This data dictionary accompanies the Microsoft Access database, termed DS-Access, designed in 1997 at the University of California, Berkeley by John Hassan and Merrilee Proffitt, in consultation for content with C. W. Dutschke; revisions have been incorporated over a period of time. The database is intended to collect in an efficient and organized manner basic information about the manuscripts held by the Digital Scriptorium partners, and to provide searching points for images from these holdings.

The database is divided into two sections, "Document" and "Image," with the first containing ownership (i.e. historical) information about the manuscript, then the descriptive (i.e. physical) and bibliographic (i.e. textual) information about the manuscript, as well as the caption information for individual images. The second section, which is not described in this data dictionary, contains the processing data about the image (i.e. image capture metadata, for example, type of capture, film type, shutter speed, frame, photo-CD frame, scanning specifications).

[v7.0.0](#) - 2004-06-01  (PDF 323kb)

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Release Notes](#) > v9.0.1

Release Notes: v9.0.1 (September 2007)

[Installation Instructions](#)

[Change Log](#)

[Known Issues](#)

Version 9.0.1 is a minor upgrade from version 9.0.0. It includes a few minor bug fixes. It does not include any new features or functional enhancements.

Installation Instructions

To uninstall the DS-Access application open the Windows 'Control Panel' and run the 'Add or Remove Programs' applet.

1. [Backup DS-Access](#). Be sure to backup both the [data file](#) and the [application](#).
2. Follow the instructions for [uninstalling the DS-Access application](#) in preparation for an update (**Step 1 only!**).
3. Follow the steps for [Installing DS-Access](#) and [Running DS-Access for the first time](#) in the [Getting Started Guide](#).
4. Once the installation is complete, DS-Access is open, and the tables have been re-linked, verify all values on the Settings menu, (Default Values, DigitalObjectID options, Derivative URL patterns, etc.).

Change Log

- Fixed Add New Image not accepting non-numeric values for CaptureID
- Fixed add to Image Processing Worksheet not accepting non-numeric values for CaptureID

Known Issues

Consult the [Known Issues](#) page for this release.

[Technical Information](#) > [DS-XML](#) > [Transcription DTD](#) > [Documentation](#) > Introduction

Introduction

[Abstract](#)

[Setting Up the Software](#)

[Using NoteTab Light with XML Documents](#)

[Contact Information](#)

Abstract

This document presents an introduction to setting up and using `ds3.dtd`, the [Digital Scriptorium](#) transcription DTD (Document Type Definition), with NoteTab Light, a freeware editing program. It explains where to obtain and how to install the necessary files. It also offers information on viewing and parsing documents that have been produced with `ds3.dtd`. Once you have completed the setup procedure, we suggest that you read the remainder of this document alongside the [Tag Set](#), then proceed to [How To](#) for an introductory procedure that applies markup tags step by step. All of the documentation files are included in the `ds3.exe` package, [available here](#), and are linked by a [table of contents](#).

The Digital Scriptorium transcription DTD provides a set of XML (eXtensible Markup Language) tags for the transcription of medieval manuscripts, for use either with excerpts (e.g., transcripts of individual pages) or with full transcripts of an entire manuscript. To simplify the preparation of the encoded transcription, we also provide documentation that shows how to use the DTD with NoteTab Light. We include a simple style sheet as part of the `ds3.exe` package so that encoded transcriptions can be viewed and printed in a Web browser.

We hope to help individual students and scholars to produce machine-readable transcriptions of medieval manuscripts for the purposes of textual study, the preparation of concordances, or any other task that requires the preparation of a close transcription, in a format compatible with the *Guidelines* of the [Text Encoding Initiative](#).

Throughout this documentation, **fixed-width font** denotes filenames, text to be typed in a procedure, tags, and other computer-related text where quotation marks might be confusing.

Setting Up the Software

Before you begin marking up your transcription in XML using the [Digital Scriptorium](#) guidelines, complete the installation steps below to set up the the software you will need. This procedure has been verified on Windows XP, 2000 SP2, NT 4.0 SP6, and 98. It is expected also to work with Windows 95 and Me. All software titles are the property of their respective owners.

To set up the necessary data and support files, including the DTD (rules), style sheet, and special characters:

1. [Download the transcription software package](#) (`ds3.exe`).
2. Double-click `ds3.exe` to unzip the files automatically to the `c:\ds3\` directory on your hard disk. Accept the default target directory `c:\`. The `ds3` subdirectory will be created automatically if it does not already exist.

Note: Do not change the directories specified in this procedure unless you are prepared also to modify the package's batch files.

In addition to the DS DTD and a sample XSL style sheet, the `ds3.exe` package includes sample XML files created for Digital Scriptorium, a guide to the markup tags ([Tag Set](#) and [Element Types](#)), an introduction to marking up a manuscript transcription ([How To](#)), James Clark's [sp](#) parser (to analyze and help verify tag syntax), and an XSLT conversion tool (to enable visual output in a Web browser).

To set up the NoteTab software package:

1. Download NoteTab Light (the freeware version, `ntfree.zip`) from <http://www.notetab.com> to an appropriate subdirectory on your computer (e.g., My Download Files or Desktop).
2. Open `ntfree.zip`, then double-click `setup.exe` to install NoteTab. When its installation program asks where you would like to install the files, specify the `c:\ds3\NoteTab\` directory.
3. Using Windows Explorer, move the `ds3.c1b` file from the `c:\ds3\document\` directory to the `c:\ds3\NoteTab\Libraries\` directory. This is the clipboard library file that contains the DS tag set you will use in NoteTab.
4. Launch NoteTab. (It is not necessary to enable the commercial features.)
5. From the menu, choose View > Options..., then choose the Files tab. Set both the Open Directory and Save Directory to `c:\ds3\document`, then choose OK.
6. Check which Web browser(s) are installed on your computer. For consistent output from the DS package's style sheet, we recommend using Netscape Communicator 4.7 or later, Mozilla 1.0 or later, or Internet Explorer 5.5. To verify which version of an application is installed, launch it and choose Help > About from the menu. N.B. If you use Netscape Communicator 4.7, launch it before you begin work in NoteTab; otherwise, you will need to load your HTML output manually the first time.
7. In NoteTab, choose View > Options... from the menu, then choose the Internet tab. In the Main Browser field, enter the full directory path to your browser.

You should now be ready to view and edit DS files.

Using NoteTab Light with XML Documents

When you launch NoteTab, you should see three regions below the menu and button bars: a list of available tags and tools in the left-hand pane, a blank area (or the last file you opened) in the larger right-hand pane, and a row of available libraries alphabetized at the window's bottom. For general information on using NoteTab, please consult its Help menu. We recommend that you read the procedures below from top to bottom.

To view the DS documentation:

1. Choose File > Open... from NoteTab's menu, then select and open the `Tag Set` file. The file's content appears in the right-hand pane.
2. Click the View in Browser icon (a small globe with a magnifying glass in the button bar). A Web browser launches and displays the documentation, titled "A TEI-Based Tag Set for Manuscript Transcription."

To parse an XML document:

1. Choose File > Open... from NoteTab's menu, then select and open your XML file.
2. Select the `ds3` library from the button row at the bottom of NoteTab's window. The left-hand pane displays the `ds3` tools and tags. Always have this library selected when you work with the Digital Scriptorium transcription DTD. If you edit your file at this point, make sure you save before continuing to the next step.
3. Double-click XML Parse in the left-hand pane. An MS-DOS window opens briefly, then closes. A text file named `error.txt` opens in NoteTab and displays the first error in your document. Though the parser acts upon the open window, not the last-saved version of your file, it is always a good idea to save before parsing. The parser locates errors hierarchically first, then in flat top-to-bottom order of occurrence. For example:

```
<div1>
<head>
</head>
<p>
<note> </note>
</p>
```

```
</div1>
```

Given the preceding correct structure, if both of the underlined end-tags were missing (`</note>` and `</p>`), the parser would report the omitted `</p>` first. This is because it would encounter the `<p>` start-tag first, look for (and miss) a `</p>`, and report an error without reaching the `<note>` start-tag.

- Note the Line and Pos[ition] citations given in `error.txt`, then select the tab bearing your file's name to restore its content to the right-hand pane. Locate the error using the pair of numbers, line:pos, on NoteTab's status bar (bottom left corner).
- Repeat step two until `error.txt` displays only your file's name and path (for example, `c:\ds3\document\ucb152.xml`).
The parser halts processing each time it encounters an error. If there are five errors in your document, for example, one will appear the first time you run the parser, and the parser will approve your file only upon its sixth pass.

To create an HTML file from an XML document:

Note: Because Web browsers cannot display XML documents reliably at present, you must convert your XML file to HTML (via the included XSL style sheet) to view a legible version of your encoded transcription. Use this task also to view the sample XML file, `ucb152.xml`.

- Choose File > Open... from NoteTab's menu, then select and open your XML file.
If you edit your file at this point, make sure you save before continuing to the next step. Also, if the ds3 library is not active, select it.
- Verify that the file parses correctly by double-clicking XML Parse in the left-hand pane.
For more information about the parser routine, see [To parse an XML document](#) above.
- Select the tab labeled `ucb152.xml` to restore its content to the right-hand pane.
- Double-click XSLT (under XML Tools) in the left-hand pane.
In the small dialog window that opens, enter your filename without its extension, then choose OK. For example, if you want to convert `ucb152.xml`, enter `ucb152` (no full stop).
- A larger dialog window appears with three fields. Verify your XML file's location in the first field. In the third field, accept or modify the name and location of the HTML file that this routine creates. Choose OK.
You should not need to modify the second field, which displays the location of the XSL transformation style sheet.
- Wait for the routine in the MS-DOS window to complete, then press a key when directed to do so.
After the MS-DOS window closes, NoteTab opens your new HTML file in the right-hand pane, where you can edit it if necessary.
- If you want to view the new HTML file in a Web browser, click the View in Browser icon.
If you have completed this task using `ucb152.xml`, you can compare the beginning of this sample transcription with the digitized image of MS UCB 152, f. 1r. Open the [DS Test Database manuscript search form \(http://sunsite.berkeley.edu/scriptorium/form_msimage.html\)](http://sunsite.berkeley.edu/scriptorium/form_msimage.html) in a Web browser, enter "ucb 152" in the Shelfmark field, and choose Run. F. 1r is the topmost image on the ensuing page; click the image to view it at medium magnification.

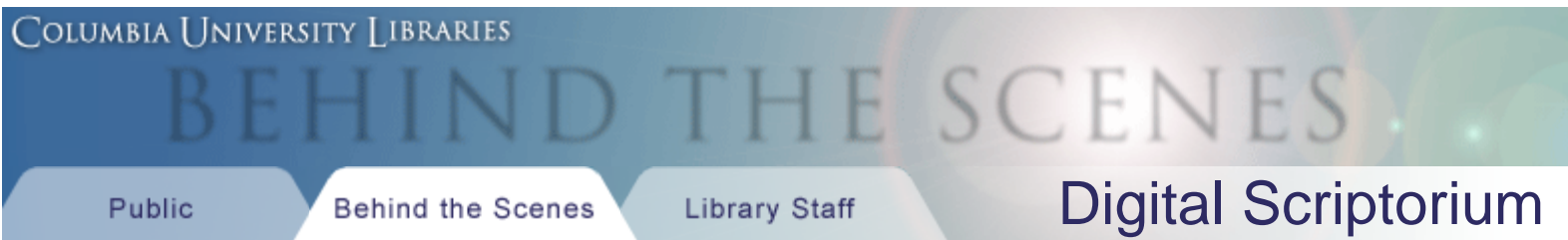
Contact Information

If you have questions about this package's documentation, contact [Sharon Goetz](#). Please contact [Charles Faulhaber](#), Director of The Bancroft Library, for more information about the [Digital Scriptorium](#).

Behind The Scenes Home 

About Behind the Scenes 

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[Technical Information](#) > [DS-XML](#) > [Transcription DTD](#) > [Documentation](#) > Table of Contents

Table of Contents

[Introduction](#)

[A TEI-Based Tag Set for Manuscript Transcription](#)

[How To: Marking Up Your Transcription](#)

[Appendix](#)

[Introduction](#)

[Setting Up the Software](#)

To set up the necessary data and support files
To set up the NoteTab software package

[Using NoteTab Light with XML Documents](#)

To view the DS documentation
To parse an XML document
To create an HTML file from an XML document

[Contact Information](#)

[A TEI-Based Tag Set for Manuscript Transcription](#)

[Overview](#)

Levels of Transcription
The Organization of This Document

[Identification \(TEI Header\)](#)

Manuscript
Transcription

[Characters and Abbreviations](#)

Letters and Symbols
Abbreviations

[The Work](#)

The Manuscript Page
Foliation
Page Headings
Lines
Columns
Catchwords and Gatherings

[The Written Text](#)

Rubrication
Scribal Alterations
Word Division
Scribal Hands and Hand Shifts
Graphic Elements
Examples: Prose, Verse

[A Note on Attributes](#)

[Alphabetical List of Element Types](#)

[A-F](#)
[G-L](#)
[M-R](#)
[S-Z](#)

[References](#)

[How To: Marking Up Your Transcription](#)

[Beginning a New File](#)

Begin a new file for transcription
Apply markup to a sample manuscript transcription

[Appendix](#)

[Columbia Univ., MS Lodge 02 sample](#)
[Columbia Univ., MS Plimpton 030 sample](#)
[Columbia Univ., MS Plimpton 099 sample](#)
[Columbia Univ., MS Plimpton 133 sample](#)
[Title page sample](#)
[UC Berkeley, BANC MS UCB 092 sample](#)
[UC Berkeley, BANC MS UCB 152 sample](#)

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Appendices

Search the User Guide:



Appendices

Additional information about DS-Access

- A - [System Requirements](#)
- B - [Advanced DS-Access Installation](#)
 - [Installing DS-Access to a non-default location](#)
 - [Sharing DS-Access between multiple computers](#)
 - [Moving DS-Access after it has been installed](#)
- C - [Under the Hood](#)
 - [Installation Files](#)
 - [Metadata Schema](#)
- D - [Submitting DS-Access Data to the Digital Scriptorium Website](#)
- E - [Updating DS-Access](#)
- F - [Uninstalling DS-Access](#)
- G - [Getting Help](#): How to get both metadata and technical support
- H - [Upstream Query](#): Moving from Digital Object ID to Shelfmark

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > [Appendices](#) > Under the Hood

Search the User Guide:



Appendix C - Under the Hood

[Installation Files](#)

[Metadata Schema](#)

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Institutions Table

Institutions Table (tblInstitutions)

Manuscript level: Institutions

Description: Institutions represent the top level of the DS-Access data model. [Institutions](#) contain [Repositories](#).

Technical Description: The Institutions table (tblInstitutions) is an MS Access table stored in the DS-Access data file (dsdata.mdb). It has a 1 to many relationship to the [Repositories table](#) (tblRepositories).

Notes: InstitutionCodes are determined and issued exclusively by the hosting institution (Columbia University), and cannot be added, modified, or deleted via the application. A single instance of DS-Access can manage the holdings of multiple institutions. If a single institution maintains multiple instances of DS-Access on separate machines, an InstitutionCode may appear in multiple databases, although their associated [Repositories](#) will not overlap.

The Institutions table contains the following fields:

[Institution](#)

[InstitutionCode](#) - PrimaryKey

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > [Institutions Table](#) > Institution

Institution

Manuscript level: [Institutions](#)

Description: Institution is the descriptive name of a particular participating organization.

Technical Description: Institution is a required field allowing up to 255 characters of any kind.

Notes: Institution is editable by the user, but should consistently represent a single institution across all instances of DS-Access. Institutions are associated with a unique [InstitutionCode](#). A single instance of DS-Access can manage the holdings of multiple institutions. If a single institution maintains multiple instances of DS-Access on separate machines, an Institution/InstitutionCode may appear in multiple databases, although their associated [Repositories](#) will not overlap.

Master list of Institutions for all participating DS partners:

Institution

City College of New York
 Columbia University
 Conception Abbey and Seminary
 Fordham University
 Free Library of Philadelphia
 Grolier Club
 Harvard University
 Huntington Library
 Jewish Theological Seminary
 Johns Hopkins University
 New York Public Library
 New York University
 Oberlin
 Providence Public Library
 Rutgers, The State University of New Jersey
 San Francisco State University
 State of California
 University of California, Berkeley
 University of California, Davis
 University of California, Riverside
 University of Kansas
 University of Missouri
 University of Notre Dame
 University of Pennsylvania

University of Texas, Austin

Census of Greek Manuscripts

(Holdings from some institutions listed above will also be represented in the census)

Boston Medical Library

Boston Museum of Fine Arts

Boston Public Library

Drew University

Duke University

Dumbarton Oaks

Freer Gallery

Library Company

Library of Congress

Lutheran School of Theology, Chicago

Massachusetts Historical Society

Morgan Library & Museum

Newberry Library

University of Chicago

University of Michigan

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > [Institutions Table](#) > InstitutionCode

InstitutionCode

Manuscript level: [Institutions](#)

Description: InstitutionCode (Institution Code) is a unique identifier associated with a particular participating [Institution](#). InstitutionCodes are unique across all of Digital Scriptorium's participants, and are required to enable the aggregation of data from all partners.

Technical Description: InstitutionCode is a unique, required field allowing up to 24 characters of any kind. InstitutionCodes are pre-determined by the Technology Host institution (Columbia University), and must consistently represent a single institution across all instances of DS-Access. InstitutionCodes are intended to be human readable, and follow this general format:

[Abbreviated Institution Name]-[State Abbreviation]

Notes: InstitutionCodes are determined and issued by the Technology Host institution (Columbia University), and cannot be added, modified, or deleted via the application. A single instance of DS-Access can manage the holdings of multiple institutions. If a single organization maintains multiple instances of DS-Access on separate machines, an InstitutionCode may appear in multiple databases, although its associated [Repositories](#) will not.

Master list of InstitutionCodes for all participating DS partners:

InstitutionCode	Institution
CUNYCCNY-NY	City College of New York
ColumbiaU-NY	Columbia University
Conception-MO	Conception Abbey and Seminary
Fordham-NY	Fordham University
FreeLibPhil-PA	Free Library of Philadelphia
GrolierClub-NY	Grolier Club
Harvard-MA	Harvard University
Huntington-CA	Huntington Library
JTS-NY	Jewish Theological Seminary
JohnsHopkins-MD	Johns Hopkins University
NYPL-NY	New York Public Library
NYU-NY	New York University
Oberlin-OH	Oberlin
ProvidencePL-RI	Providence Public Library
Rutgers-NJ	Rutgers, The State University of New Jersey
CalStSanFran-CA	San Francisco State University
CaliforniaSt-CA	State of California
UCBerkeley-CA	University of California, Berkeley
UCDavis-CA	University of California, Davis

UCRiverside-CA	University of California, Riverside
Kansas-KS	University of Kansas
Missouri-MO	University of Missouri
NotreDame-IN	University of Notre Dame
Penn-PA	University of Pennsylvania
UTAustin-TX	University of Texas, Austin

Census of Greek Manuscripts

(Holdings from some institutions listed above will also be represented in the census)

BostonMed-MA	Boston Medical Library
BostonMFA-MA	Boston Museum of Fine Arts
BostonPL-MA	Boston Public Library
Drew-NJ	Drew University
Duke-NC	Duke University
DumbartonOaks-DC	Dumbarton Oaks
FreerGallery-DC	Freer Gallery
LibraryCO-PA	Library Company
LOC-DC	Library of Congress
LSTC-IL	Lutheran School of Theology, Chicago
MassHistSoc-MA	Massachusetts Historical Society
Morgan-NY	Morgan Library & Museum
Newberry-IL	Newberry Library
Chicago-IL	University of Chicago
Michigan-MI	University of Michigan

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Repositories Table

Repositories Table (tblRepositories)

Manuscript level: Repositories

Description: Repositories represent the second level of the DS-Access data model. [Repositories](#) fall under [Institutions](#) and contain [Manuscripts](#).

Technical Description: The Repositories table (tblRepositories) is an MS Access table stored in the DS-Access data file (dsdata.mdb). It has a many-to-one relationship to the [Institutions table](#) (tblInstitutions), and a one-to-many relationship with the [Manuscripts table](#). See the [DS-Access schema](#) for more information.

Notes: RepositoryCodes are determined and issued exclusively by the hosting institution, and cannot be added, modified, or deleted via the application. A single instance of DS-Access can manage the holdings of multiple institutions. If a single institution maintains multiple instances of DS-Access on separate machines, a RepositoryCode may appear in multiple databases, although their associated [Repositories](#) will not overlap.

The Repositories table contains the following fields:

[InstitutionCode](#)

[Repository](#)

[RepositoryCode](#) - PrimaryKey

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > [Repositories Table](#) > InstitutionCode

Institution Code

Manuscript level: [Repositories](#)

Description: See [InstitutionCode](#) in the [Institutions Table](#)

Technical Description: InstitutionCode is a non-unique, required field allowing up to 24 characters of any kind, representing the foreign key of a one-to-many relationship with the [Institutions Table](#).

For more information, see [InstitutionCode](#) in the Institutions Table.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > [Repositories Table](#) > Repository

Repository

Manuscript level: [Repositories](#)

Description: Repository is the descriptive name associated with a particular [RepositoryCode](#) within an [Institution](#). Repositories typically identify the collection, library, or other unit housing the contributed materials. Repository is not required and is in some cases omitted, particularly in the case of an institution having only a single Repository, wherein the Institution name is synonymous with the Repository.

Technical Description: Repository is a non-unique field allowing up to 255 characters of any kind, and is editable by users via the application. Changes to Repository are reflected in all [Manuscripts](#) associated with that Repository.

Notes: A single instance of DS-Access can manage the holdings of multiple repositories. If a single institution maintains multiple instances of DS-Access on separate machines, a particular Repository should appear in only one instance, although its parent Institution would appear in all instances.

Master list of Repositories for all participating DS partners:

Institution	Repository
City College of New York	Special Collections
Columbia University	Barnard College Library
	Arthur W. Diamond Law Library
	Augustus C. Long Health Sciences Library
	Gabe M. Wiener Music and Arts Library
	Rare Book and Manuscript Library
	Gottesman Libraries, Special Collections
	Burke Library at Union Theological Seminary
Conception Abbey and Seminary	
Fordham University	Classics Department
	Walsh Library, Archives and Special Collections
Free Library of Philadelphia	Rare Book Department
Grolier Club	
Harvard University	Houghton Library
	Andover-Harvard Theological Library
Huntington Library	Huntington Library
Jewish Theological Seminary	
Johns Hopkins University	John Work Garrett Library
	George Peabody Library
	Milton S. Eisenhower Library, Special Collections
	Institute of the History of Medicine, Historical Collection
New York Public Library	Manuscripts and Archives Division
	Spencer Collection
New York University	Bobst Library, Special Collections

Oberlin	Main Library, Special Collections
Providence Public Library	Special Collections
Rutgers, The State University of New Jersey	Special Collections and University Archives
San Francisco State University	J. Paul Leonard Library, De Bellis Collection
State of California	Sutro Collection California State Library, Sacramento
University of California, Berkeley	Bancroft Library Music Library Robbins Collection
University of California, Davis	Shields Library, Special Collections
University of California, Riverside	Main Library, Special Collections
University of Kansas	Kenneth Spencer Research Library, Special Collections
University of Missouri	Ellis Library, Special Collections
University of Notre Dame	Hesburgh Library, Special Collections
University of Pennsylvania	Rare Book and Manuscript Library
University of Texas, Austin	Harry Ransom Humanities Research Center

Census of Greek Manuscripts

(Holdings from some institutions listed above will also be represented in the census)

Boston Medical Library	Harvard University, Andover-Harvard Divinity School
Boston Museum of Fine Arts	
Boston Public Library	
Drew University	Drew University, Special Collections
Duke University	Rare Book, Manuscript and Special Collections Library
Dumbarton Oaks	
Freer Gallery	
Library Company	Library Company of Philadelphia
Library of Congress	
Lutheran School of Theology, Chicago	
Massachusetts Historical Society	
Morgan Library & Museum	Morgan Library & Museum
Newberry Library	
University of Chicago	
University of Michigan	Special Collections Library

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > [Repositories Table](#) > RepositoryCode

Repository Code

Manuscript level: [Repositories](#)

Description: RepositoryCode is a unique identifier associated with a particular collection or holding unit within an [Institution](#). RepositoryCodes are unique across all of Digital Scriptorium's participants, and are required to enable the aggregation of data from all partners.

Technical Description: RepositoryCode is a unique, required field allowing up to 8 characters of any kind. RepositoryCodes are pre-determined by the Technology Host institution (Columbia University), and must consistently represent a single repository across all instances of DS-Access. RepositoryCodes generally match or follow the format of the [MARC Code List for Organizations](#) developed by the Library of Congress.

Notes: RepositoryCodes are determined and issued by the Technology Host institution (Columbia University), and cannot be added, modified, or deleted via the application. A single instance of DS-Access can manage the holdings of multiple repositories. If a single institution maintains multiple instances of DS-Access on separate machines, a RepositoryCode will appear in only one instance, although its holding institution may appear in multiple instances.

Master list of RepositoryCodes for all participating DS partners:

InstitutionCode	Institution	RepositoryCode	Repository
CUNYCCNY-NY	City College of New York	NNCC	Special Collections
ColumbiaU-NY	Columbia University	NNBa	Barnard College Library
		NNC-L	Arthur W. Diamond
		NNC-M	Law Library
		NNC-MUS	Augustus C. Long
		NNC-RBML	Health Sciences Library
		NNC-T	Gabe M. Wiener Music and Arts Library
		NNC-TH	Rare Book and Manuscript Library
			Gottesman Libraries, Special Collections
			Burke Library at Union Theological Seminary
Conception-MO	Conception Abbey and Seminary	MoConA	
Fordham-NY	Fordham University	NNF-Cla	Classics Department
		NNF-WSp	Walsh Library, Archives and Special Collections
FreeLibPhil-PA	Free Library of Philadelphia	PP-RB	Rare Book Department
GrolierClub-NY	Grolier Club	NNGr	

Harvard-MA	Harvard University	MH-H MH-AH	Houghton Library Andover-Harvard Theological Library
Huntington-CA	Huntington Library	CSmH	Huntington Library
JTS-NY	Jewish Theological Seminary	NNJ	
JohnsHopkins-MD	Johns Hopkins University	MdBJ-G MdBJ-P MdBJ-Sp MdBJ-W	John Work Garrett Library George Peabody Library Milton S. Eisenhower Library, Special Collections Institute of the History of Medicine, Historical Collection
NYPL-NY	New York Public Library	NN-MA NN-Spncr	Manuscripts and Archives Division Spencer Collection
NYU-NY	New York University	NYU-Sp	Bobst Library, Special Collections
Oberlin-OH	Oberlin	OO-Sp	Main Library, Special Collections
ProvidencePL-RI	Providence Public Library	RP	Special Collections
Rutgers-NJ	Rutgers, The State University of New Jersey	NjRV	Special Collections and University Archives
CalStSanFran-CA	San Francisco State University	CSfSt-DeB	J. Paul Leonard Library, De Bellis Collection
CaliforniaSt-CA	State of California	C-S C	Sutro Collection California State Library, Sacramento
UCBerkeley-CA	University of California, Berkeley	CU-BANC CU-MUSI CU-ROB	Bancroft Library Music Library Robbins Collection
UCDavis-CA	University of California, Davis	CU-Asp	Shields Library, Special Collections
UCRiverside-CA	University of California, Riverside	CU-Riv	Main Library, Special Collections
Kansas-KS	University of Kansas	KU-SSp	Kenneth Spencer Research Library, Special Collections
Missouri-MO	University of Missouri	MoU-Sp	Ellis Library, Special Collections
NotreDame-IN	University of Notre Dame	InNdHLSp	Hesburgh Library, Special Collections
Penn-PA	University of Pennsylvania	PU-RBML	Rare Book and Manuscript Library
UTAustin-TX	University of Texas, Austin	TxAuHRH	Harry Ransom Humanities Research Center

Census of Greek Manuscripts

(Holdings from some institutions listed above will also be represented in the census)

BostonMed-MA	Boston Medical Library	MH-AH	Harvard University, Andover-Harvard Divinity School
BostonMFA-MA	Boston Museum of Fine Arts	MBMu	
BostonPL-MA	Boston Public Library	MB	
Drew-NJ	Drew University	NjMD-Sp	Drew University, Special Collections
Duke-NC	Duke University	NcD-RB	Rare Book, Manuscript and Special Collections Library
DumbartonOaks-DC	Dumbarton Oaks	DDO	
FreerGallery-DC	Freer Gallery	DSI-F	
LibraryCO-PA	Library Company	PPL	Library Company of Philadelphia
LOC-DC	Library of Congress	DLC	
LSTC-IL	Lutheran School of Theology, Chicago	IC-LSTC	
MassHistSoc-MA	Massachusetts Historical Society	Mhi	
Morgan-NY	Morgan Library & Museum	NNPM	Morgan Library & Museum
Newberry-IL	Newberry Library	ICN	
Chicago-IL	University of Chicago	ICU-Sp	
Michigan-MI	University of Michigan	MANA-Sp	Special Collections Library

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Manuscripts Table

Manuscripts Table (tblManuscripts)

Manuscript level: prose goes here.

Description: prose goes here.

Technical Description: prose goes here.

Notes: prose goes here.

The Manuscripts table contains the following fields:

[Acknowledgments](#)
[Bibliography](#)
[Binding](#)
[City](#)
[Code](#)
[Inputter](#)
[InputterDate](#)
[ManuscriptID](#) - PrimaryKey
[Nickname](#)
[Notes](#)
[PhysicalIssues](#)
[Provenance](#)
[RelatedResource](#)
[RelatedResourceURL](#)
[RepositoryCode](#)
[Reproductions](#)
[Reviser](#)
[ReviserDate](#)
[Revisit](#)
[Shelfmark](#)
[Source](#)
[Suppress](#)
[TotalFolios](#)

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Manuscripts Table

Manuscripts Table (tblManuscripts)

Manuscript Level: Acknowledgments

Definition: : Public recognition of contribution to knowledge about the manuscript.

Comment: : This field is the commitment on the part of Digital Scriptorium to build a dialogue between the scholars who are specialists in a given field and the librarians who are responsible for public dissemination of knowledge about the manuscript; it is also an encouragement to update the information contained in the database. The field exists at the first three levels (Manuscript, Part, Text) so that the acknowledgment may be more precisely geared to the information provided.

Example:

- The dealer price code on the flyleaf was recognized by Peter J. Kidd, and kindly communicated to us.
- We thank Dr. Kavirus-Hoffmann who supplied the information for this description.

Properties: : Data type: text. : Field size: 255 characters.

Required?: : No.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Manuscripts Table

Manuscripts Table (tblManuscripts)

Manuscript Level: Bibliography

Definition: Bibliographic citation pertaining to the manuscript as a whole.

Comment: In practice, this may be restricted to a de Ricci citation or another similar catalogue entry; in particular, avoid specialist articles; the field is not intended as bibliography for the text (i.e. no printed editions; for which, at most, use the Notes to Text field). For italics and diacritics:

- for italics representing titles: within one opening set of angle brackets, the letter "t"; then the string to be italicized; then within a closing set of angle brackets, the combination "/t"
- for italics representing any other purpose: within one opening set of angle brackets, the letter "i"; then the string to be italicized; then within a closing set of angle brackets, the combination "/i"
- for diacritics: use the character map of the database, available on the top title bar as "ABC . . . 123"

Example:

- de Ricci, p. 1780.

Properties: Data type: text. Field size: 255 characters.

Required?: No.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Manuscripts Table

Manuscripts Table (tblManuscripts)

Manuscript Level: Binding

Definition: Book binding.

Comment: Restricted to a general statement as to date, type of covering, boards, furniture, binder's name if known. In particular, if the binding is contemporary or early, be sure to comment on that fact. If the manuscript is a codex, or a fragment thereof, and it is not bound, enter "Not bound"; if the manuscript is a document and isn't bound, leave the field blank (since one wouldn't expect a document to be bound). If the binding itself is a fragment of a manuscript, say so briefly in this field, and then treat the fragment as another Part+Text+Image with all pertinent information.

Example:

- Contemporary blind stamped leather over wooden boards with evidence of a fore edge clasp closing to the back cover.
- Early modern binding.
- s. XV tawed and stamped pigskin with hasp and chain still attached.
- Panelled morocco binding, s. XIX, by Derome et Fils.
- Quarter bound by the Phillipps binder, Bretherton, with his sticker on the front pastedown.
- Not bound.
- Wrapper formed of a leaf from a missal, s. XV.

Properties: Data type: text. Field size: 255 characters.

Required?: No.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Manuscripts Table

Manuscripts Table (tblManuscripts)

Manuscript Level: City

Definition: The name of the city that is the home of the institution that owns the manuscript.

Comment: The content of this field will be set to a local default, by entering the chosen term in DS-Access, under Settings menu, in Default Values. There are some collections that are legally held by one institution with two locations, or even by two institutions in two cities (e.g. manuscripts acquired jointly by Notre Dame University and by the Newberry Library in Chicago). Although normally the city alone fulfills the intellectual need of the field, the home institution may decide to include the state. Since the data within the City field is entirely controlled by the inputting institution, the institution may use whichever form it chooses.

Example:

- Berkeley
- Notre Dame / Chicago
- Conception (MO)

Properties: Data type: text. Field size: 50 characters.

Required?: Yes.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Manuscripts Table

Manuscripts Table (tblManuscripts)

Manuscript Level: Code

Definition: Multipurpose means for pulling into a group a number of manuscripts.

Comment: The main purpose of this field is to allow institutions to build URL patterns for their images, when part of the way that institution designates its manuscripts is by group. For example, an institution may assign file names to images of this sort: "bible_MS01_image01" and "bible_MS52_image01"; or "fragment_MS02_image01" and "fragment_MS51_image01." When the holding institution retains its own image file names as part of the images' URLs, the DS-Access tool for building URL patterns needs a mechanism for incorporating the group name. Thus, in the forms for adding and editing manuscripts, the necessary field is Code; that same information is used in the URL pattern building tool as Manuscript Segment.

If an institution doesn't need this field to build its image URLs, the field can handily be used as a temporary grouping device for any sort of collection management: mss that should go to Conservation? mss that will be pulled for an upcoming exhibition? mss requested by a professor for his class visit to Special Collections? What makes the Code field handy for such ad hoc purposes is the Report that the database can generate of the manuscripts bearing the chosen Code. (See, in the top title bar, the drop-down menu for Reports and Data.)

Example:

- bibles
- frag
- exh
- nelsonClass

Properties: Data type: Text. Field size: 50.

Required?: No.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Manuscripts Table

Manuscripts Table (tblManuscripts)

Manuscript Level: Inputter

Definition: Name of the person responsible for selecting, organizing and inputting the information about the manuscript into the database, in reference to all four levels (Manuscript; Part; Text; Image) even though the field "Inputter" is only present at the Manuscript level.

Comment: Not intended for end-use display. It may be sufficient to use first initials, but at least the last name should be given in full since the database may be in use beyond the employment span of grant-funded individuals. The inputter may wish to take advantage of the program's AutoCorrect feature by entering initials as the "mistake" (for example, Idm) with the "correction" expanding this to the desired form of the name (for example, L. D. Myrick).

Example:

- L. D. Myrick.

Properties: Data type: text. Field size: 50 characters.

Required?: Yes.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Manuscripts Table

Manuscripts Table (tblManuscripts)

Manuscript Level: InputterDate

Definition: Strictly speaking, the date when the Manuscript level of a description was input into the database, but intended to represent the date of inputting of the entire description.

Comment: The database will supply the date according to the present day of its calendar.

Example:

Properties: Data type: Date/time.

Required?: Yes, but supplied automatically by the database.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Manuscripts Table

Manuscripts Table (tblManuscripts)

Manuscript Level: ManuscriptID

Definition:

Comment:

Example:

Properties:

Required?:

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Manuscripts Table

Manuscripts Table (tblManuscripts)

Manuscript Level: Nickname

Definition: Name commonly used to refer to a famous manuscript.

Comment: Will occur only rarely. Don't proliferate the use of nicknames by citing in-house names because no one else will know that name, and use of it will only cause confusion at best, and "loose" manuscripts at worst. If a manuscript has been cited by W. Fitzgerald, *Ocelli nominum* it is reasonable to assume that its nickname warrants repetition, otherwise probably not.

Example:

- Hungarian Legendary [for UCB 130:f1300:37]
- Ellesmere Chaucer [for Huntington Library, EL 26 C 9]

Properties: Data type: text. Field size: 50 characters.

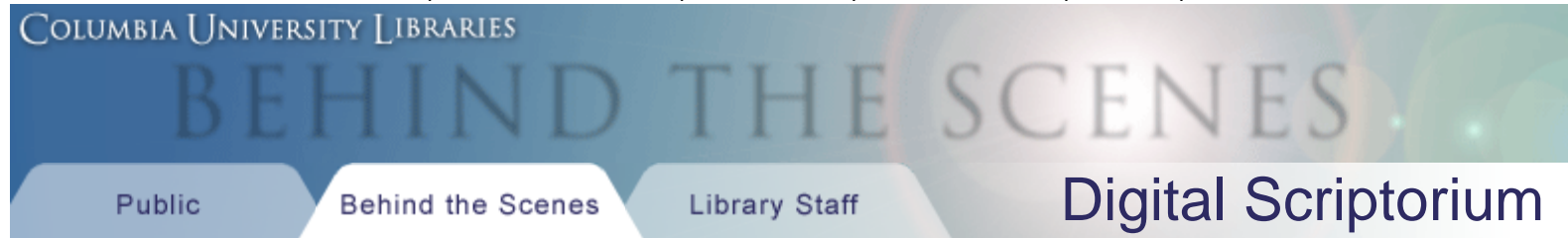
Required?: No.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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Definition: A non-defined slot to be adapted to the needs of a specific manuscript. Comment: Example: •• Properties:



[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Manuscripts Table

Manuscripts Table (tblManuscripts)

Manuscript Level: Notes

Definition: A non-defined slot to be used for generic information about the specific manuscript.

Comment: To be used at the discretion of the inputter to contain, for example, statements about the physical condition of the manuscript, details about the book's ownership, uncertainties about the foliation; in short, anything that is relevant to the manuscript overall. Remember, however, that the contents of this field will only be searchable via the broad key-word search, so when possible give preference to a field specific to the matter at hand, rather than the generic Notes field.

Example:

- Considerable damage from mould on final leaves.
- Returned to Mrs. Pauline Ames Plimpton in July 1950.

Properties: Data type: text. Field size: 255 characters.

Required?: No.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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Definition: Comment:

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Manuscripts Table

Manuscripts Table (tblManuscripts)

Manuscript Level: Physical Issues

Definition: Notice of a physical feature of the item that is immediately apparent to the viewer, such as the presence of seals if the item is an archival document; that it is in roll or other non-codex format; that it is an incunable or other printed book.

Comment: Don't confuse the Physical Issues field with the field for the Status of the Text (in tblTexts), or use this field for comments about the manuscript's condition, which are placed more appropriately in the Notes field of this same Manuscript Level.

Example:

- Seal in red wax
- 5 pendent seals
- roll
- incunable

Properties: Data type: text. Field size: 50 characters.

Required?: No.

[Behind The Scenes Home](#) >[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Manuscripts Table

Manuscripts Table (tblManuscripts)

Manuscript Level: Provenance

Definition: Names of the successive owners, private and institutional.

Comment: If possible, give dates (enclosing them in round parentheses), call numbers (always include the Phillipps number), nature of evidence; separate information about successive owners with semicolons; in the case of documents, omit as redundant the names of persons given in the Docket field (even though some of them presumably were also owners of the document). Auction and dealer information hasn't been cited systematically in DS, but if it's possible to include it, please do so.

Example:

- Sir Thomas Phillipps (1792-1872), his n. 16365.
- Cistercian abbey of St. Mary at Holme Cultram.
- G. (s. XIX?).
- Minutoli-Tegrini family.
- Arms of a cardinal Albani.
- Motto, "Souveingne vous."

Properties: Data type: text. Field size: 255 characters.

Required?: No.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

Last published: 2009-01-14
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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Manuscripts Table

Manuscripts Table (tblManuscripts)

Manuscript Level: Related Resource

Definition:

Comment:

Example:

Properties:

Required?: No.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

Last published: 2009-01-14
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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Manuscripts Table

Manuscripts Table (tblManuscripts)

Manuscript Level: Related Resource URL

Definition:

Comment:

Example:

Properties:

Required?: No.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

Last published: 2009-01-14
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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Manuscripts Table

Manuscripts Table (tblManuscripts)

Manuscript Level: Repository Code

Definition:

Comment:

Example:

Properties:

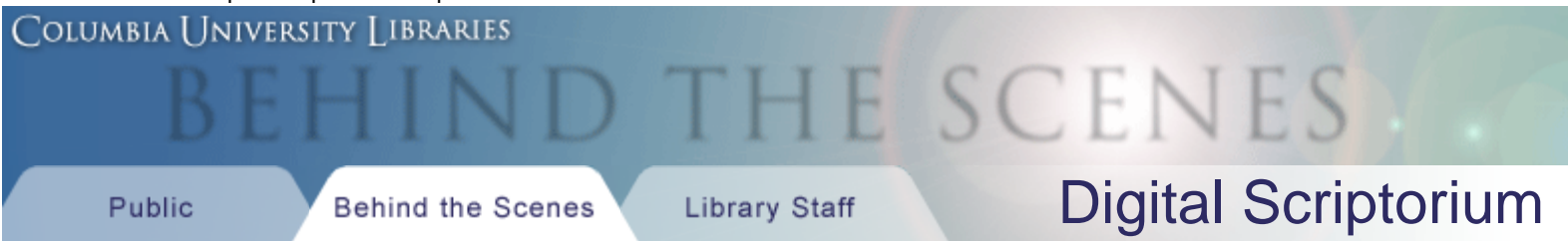
Required?:

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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Definition: Publicly displayed field, to contain either a bibliographic citation of a facsimile or in-house indication of microfilm, microfiche, negatives, etc. Comment: Example: Properties: Required: No.



[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Manuscripts Table

Manuscripts Table (tblManuscripts)

Manuscript Level: Reproductions

Definition: Publicly displayed field, to contain either a bibliographic citation of a facsimile or in-house indication of microfilm, microfiche, negatives, etc.

Comment: Since DS traditionally contains a selection of images rather than the entire manuscript, if a full facsimile exists, it will be very helpful to readers to cite it. To include microfilm master negative numbers or the like is perhaps more useful to the library staff.

Example:

- Geoffrey Chaucer, *The Canterbury tales: the new Ellesmere Chaucer monochromatic facsimile (of Huntington Library MS EL 26 C 9)*, ed. by D. H. Woodward and Martin Stevens (San Marino, Calif.: Huntington Library; Tokyo: Yushodo, 1997)

Properties: Data type: text. Field size: 255 characters.

Required?: No.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Manuscripts Table

Manuscripts Table (tblManuscripts)

Manuscript Level: Reviser

Definition: Name of person revising a given record.

Comment: Not intended for end-use display. While initials are sufficient for the first name(s), please do spell out the last name so that in a few years' time, one can still know who the reviser was. Put the most recent reviser's name, under the assumption that the most recent person has de facto accepted whatever changes preceded his own work. The reviser will enter the revision note according to his/her own discretion as to whether or not the revision merits memory (e.g. if it's a simple correction of a typographical error, it's hardly worth the effort to register such revision).

Example:

Properties: Data type: text. Field size: 50 characters.

Required?: No.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Manuscripts Table

Manuscripts Table (tblManuscripts)

Manuscript Level: Reviser Date

Definition: Strictly speaking, the date when the Manuscript level of a description was revised, but intended to represent the date of any revision of the description.

Comment: The date should be entered according to the format dd-mm-yyyy (without the hyphens since the database supplies them); then, in perverse fashion, as the person tabs out of the field, the database switches the date format to yyyy-mm-dd. Je ne critique pas; j'observe seulement.

Example:

Properties: Data type: Date/time.

Required?: No.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

Last published: 2009-01-14
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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Manuscripts Table

Manuscripts Table (tblManuscripts)

Manuscript Level: Revisit

Definition: Flag referring to any one or several fields in this level as a reminder that the record segment contains something that is incomplete/uncertain/possibly wrong.

Comment: In-house tool that will not display in the online user-view of the database. The occasions of its use are easily discovered via the appropriate Report and via the closing angle bracket in the Browse View, but because there is no provision for identifying the specific field(s) in this level that require further attention, it is suggested that the inputter signal the specific field by a question mark at the end of the problematic field's data (if any is present) or by a lone question mark in the problematic field.

Example:

Properties: Yes/no box, answering the question, "Does something in this level of this description require further attention?" The default is set to "no."

Required?: No.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Manuscripts Table

Manuscripts Table (tblManuscripts)

Manuscript Level: Shelfmark

Definition: Collection name, item number, size designation (if any) that the particular institution uses to identify a specific manuscript, possibly adding zeros to the left before the item number to assure correct stacking in a computer-generated list.

Comment: The entry will be made with in-house capitalization, spacing, and punctuation marks including colon, slash and period. DS provides an online Browse List for the shelfmarks because it can be difficult for the human user to know which form the computer thinks is the (only!) correct form.

Example:

- UCB 002 [for UCB 2]
- ff UCB 172
- UCB130:1400:13 [for UCB 130 (paleography collection), leaf from the 15th century, 13th leaf in the box]
- Plimpton MS 003
- Smith Western Additional 15
- Med/Ren Frag. 49
- X87.L12.IA00

Properties: Data type: text. Field size: 50 characters.

Required?: Yes.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Manuscripts Table

Manuscripts Table (tblManuscripts)

Manuscript Level: Source

Definition: Source(s) of the information input into the database.

Comment: Not intended for end-use display, but for in-house verification, should different/contradictory information turn up at a later date; usually very brief; no need to cite personal observation if the matters observed are easily verifiable (e.g. if the inputter has also actually measured the book block, there's no need to cite that, since presumably anyone else re-measuring would come up with essentially the same numbers).

Example:

- in-house files
- notes of Prof. J. W. Smith
- de Ricci; Bond and Faye corrections
- J. Fohlen description

Properties: Data type: text. Field size: 100 characters.

Required?: No.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Manuscripts Table

Manuscripts Table (tblManuscripts)

Manuscript Level: Suppress

Definition: Flag to the technical staff that, as they move an entire database's worth of descriptions to the production server, the records marked "Suppress" are to be left out.

Comment: The red flag visibly generated by checking the Suppress box will permanently impede public access to a description until the inputter of the holding library unchecks the box. Its purpose is to allow one-by-one decisions on display of descriptions.

Example:

Properties: Yes/no box, answering the question, "Should this description be held back from public view?"

Required?: No.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

Last published: 2009-01-14
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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Manuscripts Table

Manuscripts Table (tblManuscripts)

Manuscript Level: Total Folios

Definition: In reference to the extent of leaves of the entire codex: the number of front flyleaves in lowercase romans, plus the number of leaves in arabics, plus the number of back flyleaves in lowercase romans, phrased as total not as span.

Comment: If a manuscript is paginated rather than foliated, use the same formula as above, substituting "pp." for "ff." Do not indicate, at the Manuscript level, the verso of a leaf, since a given number of leaves is understood to include both the recto and the verso of each leaf; pagination, on the other hand, will always include the "verso" and thus always be an even number. If a the manuscript is a single-leaf document, state "One leaf" (the same information at all 3 levels, Manuscript, Part and Text). "One fragment," "Fragment," "One item," "Cutting" or the number of membranes in a roll are also possible entries for this field. Capitalize the actual word that occurs first in this field, but not "ff." or "pp." Go to the AutoCorrect tool to change the so-called correction that capitalizes after a period (whereby "ff. ii" becomes "ff. li").

Example:

- ff. iii + 271 + ii
- pp. i + 64
- One leaf
- One item
- 5 membranes

Properties: Data type: text. Field size: 45 characters.

Required?: Yes.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Parts Table

Parts Table (tblParts)

Manuscript level: Parts

Description:

Technical Description:

Notes:

The Parts table contains the following fields:

[Acknowledgments](#)
[Alphabet](#)
[Artist](#)
[BeginDate](#)
[CardinalPoint](#)
[City](#)
[Country](#)
[Date](#)
[Dated](#)
[Document](#)
[EndDate](#)
[FigurativeDecoration](#)
[Height](#)
[Layout](#)
[ManuscriptID](#)
[Music](#)
[NumOfScribes](#)
[Notes](#)
[OtherDecoration](#)
[PartID](#) - PrimaryKey
[Region](#)
[Revisit](#)
[Scribe](#)
[Scripts](#)
[SequenceNum](#)
[SpanFolios](#)
[Support](#)

[Watermark](#)

[Width](#)

[YearMonthDay](#)

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

Last published: 2009-01-19
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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Parts Table

Parts Table (tblParts)

Parts Level: Acknowledgments

Definition: Public recognition of contribution to knowledge about the manuscript in areas covered by the Part Level description.

Comment: This field is the commitment on the part of Digital Scriptorium to build a dialogue between the scholars who are specialists in a given field and the librarians who are responsible for public dissemination of knowledge about the manuscript; it is also an encouragement to update the information contained in the database. The field exists at the first three of the four core levels (Manuscript, Part, Text) so that the acknowledgment may be more precisely geared to the information provided.

Example:

- We are grateful to Dr. A. C. de la Mare for the identification of this scribe.
- We thank Prof. James Marrow for the attribution of the miniatures to Willem Vrelant.

Properties: Data type: text. Field size: 255 characters.

Required?: No.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Parts Table

Parts Table (tblParts)

Parts Level: Alphabet

Definition: Primary writing system of the manuscript.

Comment: In the case of Digital Scriptorium, almost all manuscripts are written in the Latin alphabet; a small but growing percentage of the DS holdings are manuscripts written in Greek language and, crucially for this field, in the Greek alphabet. Don't use this field if a manuscript has one or two short notes in, for example, the Hebrew alphabet, but rather be sure to put an image of that on the web and use the word "Hebrew" in the caption.

Example:

- Greek
- [but in the Caption field] Scrap of a Hebrew book used as reinforcement for stitching.

Properties: Data type: text. Field size: 50 characters.

Required?: No.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Parts Table

Parts Table (tblParts)

Parts Level: Artist

Definition: Name of artist/decorator.

Comment: The "name" may be an assigned or associative term; source of an actual name could be an inscription in the present manuscript, or a payment record, or a scholar's recognition. If the attribution has been made by a scholar, be sure to note the person's name in the Acknowledgments field of the Part level. If the attribution derives from some piece of legacy data (an exhibition label from an exhibition done 30 years ago?), use cautionary wording unless you're absolutely certain of its validity. Since this field has a "quick-search" feature in the interface (i.e. the Browse List of Artists), it is preferable to phrase the entry with the alphabetizing name first, as in the examples.

Example:

- M. P.
- Simon Marmion
- Master of Morgan 85
- Master of the Squinty Eyes
- Cristoforo Maiorana, in the style of
- Boucicaut Master, following compositions of
- Jan van Eyck, miniatures relating to the work of

Properties: Data type: text. Field size: 50 characters.

Required?: No.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Parts Table

Parts Table (tblParts)

Parts Level: BeginDate

Definition: Behind-the-scenes field that responds automatically to the entry of the date in roman numerals+superscript in the Date field.

Comment: The purpose of this field is to allow a simpler search engine, since computer programs do not readily recognize roman numerals as such, but treat them as letters. The superscript letters/numbers used to designate fractions of a century caused additional headaches to the computer.

Example:

- s. XV in the Date field, producing "1400" in the BeginDate field and "1499" in the EndDate field

Properties: Data type: number as long integer.

Required?: Yes, in that this field fills in automatically in response to the Date field which is itself required, but in fact neither BeginDate nor EndDate are required by the program (because of the possibility that "Date" may be entered as "Undetermined").

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Parts Table

Parts Table (tblParts)

Parts Level: Cardinal Point

Definition: Point of the compass or the word "central" for country of origin; second of four place-defining elements.

Comment: In adjectival form, combine as many as two points; the choices are supplied in a combination box; if cardinal point is uncertain, it may be followed by a question mark.

Example:

- southern [for Smith Western MS 16 ("France" having already been specified for the country)]
- northeastern [for Plimpton MS 102 (re "Italy")]
- central [for Plimpton MS 41 (see above)]

Properties: Data type: text. Field size: 20 characters.

Required?: No.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

Last published: 2009-01-16
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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Parts Table

Parts Table (tblParts)

Parts Level: City

Definition: Modern political name; fourth of four place-defining elements.

Comment: In English (unless your soul entirely rebels: "Rome" is probably acceptable to most of us; that might not be true of "Leghorn" in which case use "Livorno"; when uncertain, ask which form users of the online database might be more likely to know). If not the city's name, but its very origin is question, use a question mark.

Example:

- Perugia
- Ravenna?

Properties: Data type: text. Field size: 30 characters.

Required?: No.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Parts Table

Parts Table (tblParts)

Parts Level: Country

Definition: Country of origin of the manuscript; first of four place-defining elements.

Comment: In English; the names of modern political divisions, except for occasions of irreconcilable lack of correspondence. If the place of origin is uncertain, it may be followed by a question mark. It is possible to cite more than one country, separated by a semicolon, especially if the script region crosses modern political boundaries, but it is always preferable to choose one country and mention the other, less certain place of origin in the Notes field. This is the only required place designation, so while the computer will accept "Undetermined," it should be an absolute last choice.

Example:

- Rhaetia
- Flanders
- Switzerland?
- Italy
- France; Flanders

Properties: Data type: text. Field size: 20 characters.

Required?: Yes.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Parts Table

Parts Table (tblParts)

Parts Level: Date

Definition: Date of origin of the manuscript.

Comment: Century/centuries using the standard paleographic system of the letter "s." (for "saeculo") followed by roman numerals combined with superscript arabic numerals or Latin abbreviations; see Appendix 2 for a sample translation table. For dated manuscripts and for documents, include here their date to an appropriate century segment (so that they, too, will respond to a broader general date query). If the date is uncertain, it may be followed by a question mark; if the date covers a span of time, it may be so indicated.

Example:

- s. VIII or s. IX (either 8th or 9th century)
- s. XIII-XIV (13th through 14th centuries)
- s. XIII/XIV (turn of the 13th to the 14th century)
- s. XVIⁱⁿ (= saeculo sextodecimo ineunte, i.e. early 16th century)
- s. XV² (second half of the 15th century; the manuscript is dated 1466)

Properties: Data type: text. Field size: 50 characters.

Required?: Yes.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Parts Table

Parts Table (tblParts)

Parts Level: Dated

Definition: Explicit statement as to whether the manuscript is formally dated by its scribe.

Comment: Purpose is to allow searchability on this crucial criterion, since DS represents the first potential US contribution to the international effort to produce photographic catalogues of dated/datable manuscripts. It is important in this regard that the yes/no box for Document has been correctly checked, since users will almost certainly want to restrict their searches in the Dated category to codices alone, excluding archival materials.

Example:

Properties: Yes/no box answering the question, "Is this manuscript dated?"; default value set for "no."

Required?: Yes.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Parts Table

Parts Table (tblParts)

Parts Level: Document

Definition: Identifies reports of legal activity.

Comment: Covers what are traditionally called documents, usually single sheets, although occasionally in book format. It will depend upon the inputter to distinguish, according to formality of presentation of the manuscript itself, between "codex" (the implied "normal" to this database) and "document" (the less frequent item in this database) in the gray area of book-like documents (cartularies; dogali; registers; note that collections of laws, such as English statute books, are not documents). The reason for this field is to allow users to restrict their search to documents or to exclude documents from their search, in recognition of the nature of medieval studies whereby scholars tend to work in one field or the other. The reason for the placement of the "Document" field in the Part level is that documents may often survive as endleaves in a codex, and will thus constitute a separate Part of a given codex. For a list of the fields normally applicable to documents, see Appendix 5.

Example:

Properties: Yes/no box answering the question, "Is this a document?"; default value set for "no."

Required?: Yes.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Parts Table

Parts Table (tblParts)

Parts Level: EndDate

Definition: Behind-the-scenes field that responds automatically to the entry of the date in roman numerals+superscript in the Date field.

Comment: The purpose of this field is to allow a simpler search engine, since computer programs do not readily recognize roman numerals as such, but treat them as letters. The superscript letters/numbers used to designate fractions of a century caused additional headaches to the computer.

Example:

- s. XV in the Date field, producing "1400" in the BeginDate field and "1499" in the EndDate field

Properties: Data type: number as long integer.

Required?: Yes, in that this field fills in automatically in response to the Date field which is itself required, but in fact neither BeginDate nor EndDate are required by the program (because of the possibility that "Date" may be entered as "Undetermined").

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Parts Table

Parts Table (tblParts)

Parts Level: Figurative Decoration

Definition: Painting or drawing in a manuscript that represents humans or animals, usually in miniatures (of any size or shape), historiated initials, or marginal scenes.

Comment: Give the number (when feasible), size/shape, and technique if any other than standard tempera; include notice of major decoration now missing; mention such decoration even if added to the manuscript at considerably later dates. Remember that, contrary to usual practice in describing figurative or representational decoration in a printed catalogue, the user will have a number of images upon which to base his own further interpretations.

Example:

- 5 full-page miniatures on inserted leaves, blank on the recto, with evidence of 3 others, now cut away; 9 5-line historiated initials
- 1 4-compartment miniature
- 3 miniatures painted across the width of 2 columns of text
- 12 monthly occupations and zodiac signs in roundels
- Numerous pen and ink drawings, many incomplete
- Extensive bas-de-page scenes
- Some 200 color wash illustrations
- 8 4- to 7-line historiated initials

Properties: Data type: text. Field size: 125 characters.

Required?: No.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Parts Table

Parts Table (tblParts)

Parts Level: Height

Definition: Height of the book block.

Comment: Measure the support, not the binding; measure in mm; if the manuscript has fold-out plates, measure the normal, non-folded leaves, not those that are oversize; if the manuscript consists of several cropped or mutilated fragments, give the measurement of the largest fragment, i.e., of the one which comes closest to what the original non-damaged shape would have been. If you want to signal the measurement as approximative, please put "ca." after the number, since at some point DS may use these fields for controlled searching, and one would want a number to open the field.

Example:

- 215, ca.

Properties: Data type: text. Field size: 15.

Required?: Yes.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Parts Table

Parts Table (tblParts)

Parts Level: Layout

Definition: Indication of ruling technique and layout.

Comment: The technique is usually limited to seven choices (dry point; lead; crayon; ink; pale red ink; by rake; by board) or combinations thereof; the layout is almost infinite in possibility, so give at least the most visible feature (long lines or columns), with the number of lines, and if desired/feasible a description of the ruling pattern. Since layout is an issue mainly pertinent to codices for determining local or in-house usages, leave this field blank when describing a document (esp. because the document's layout will be visible in a single image). The database offers no designated field for information about the structure of the manuscript (collation, catchwords, quire and leaf signatures); if desired such information could be included in the Layout field, separating the categories of information with a semicolon. It is also recommended that, when possible, one of the chosen images include a catchword and/or a quire/leaf signature.

Example:

- 32 long lines ruled in lead
- 2 columns of 37 lines ruled horizontally in ink with full length vertical bounding lines in lead
- 2 columns of 42 lines ruled in ink, with center rule between the columns
- Quires of 8 leaves; 28 long lines
- Quires apparently alternating 8 and 10 leaves; all with 34 long lines.
- 2 columns of 46 lines, except for the Interpretations of Hebrew Names which is in 3 columns.

Properties: Data type: text. Field size: 255 characters.

Required?: No.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Parts Table

Parts Table (tblParts)

Parts Level: Manuscript ID

Definition:

Comment:

Example:

Properties:

Required?:

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Parts Table

Parts Table (tblParts)

Parts Level: Music

Definition: Type of musical notation, when present.

Comment: In practice, this will occur most frequently with liturgical books when their generic title will already imply the presence of musical notation (antiphonal; gradual; processional; noted breviary). Although not required by the database program to state the presence and type of musical notation, inputters are much encouraged to do so. In choosing images, it will be useful if at least one of the images shows the musical notation.

Example:

- Square notation on 4-line red staves
- Neumes in campo aperto
- Neumes on staves including one red and one yellow line
- White mensural notation
- Nagelschrift notation

Properties: Data type: text. Field size: 60 characters.

Required?: No.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Parts Table

Parts Table (tblParts)

Parts Level: Number of Scribes

Definition: Number of readily distinguishable hands with span of leaves copied by each person.

Comment: Assume that the scribe is the same person throughout the book, unless at one certain point (not gradually over the course of the book) there is a distinct difference. Devise a general statement when the situation is too complex to lay out in full.

Example:

- Scribe i, ff. 1-8v; scribe ii, ff. 9-56v
- Scribe i, ff. 1-32v, 112-116v; scribe ii, ff. 33-111v, 117-251
- Several scribes.
- Numerous scribes, with breaks frequently corresponding to textual divisions

Properties: Data type: text. Field size: 80 characters.

Required?: No.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Parts Table

Parts Table (tblParts)

Parts Level: Notes

Definition: A non-defined slot to be adapted to the needs of a specific manuscript.

Comment: To be used at the discretion of the inputter to contain notes about the physical situation of the manuscript.

Example:

- Upper section of a bifolium.
- Unfoliated.
- The same artist illuminated Padua, Biblioteca del Seminario, MS 355.
- The date is given only as 14 October "anno quo supra."

Properties: Data type: text. Field size: 255 characters.

Required?: No.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Parts Table

Parts Table (tblParts)

Parts Level: Other Decoration

Definition: Any significant decoration, other than the figurative decoration.

Comment: Give the number (only if rather limited--i.e. don't count all 182 painted initials in a bible), nature, size, and technique if any other than standard tempera; mention presence of gold since it gives a notion of the expense level of the manuscript; include notice of decoration now missing.

Example:

- 4 gold initials, 5-line, with white vine stem grounds and full borders
- Flourished initials
- Space reserved for 7-line opening initial; 2-line plain red initials
- From quire 5 forward, decoration left incomplete
- Decoration may have been added in early modern times

Properties: Data type: text. Field size: 255 characters.

Required?: No.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Parts Table

Parts Table (tblParts)

Parts Level: Part ID - Primary Key

Definition:

Comment:

Example:

Properties:

Required?:

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Parts Table

Parts Table (tblParts)

Parts Level: Region

Definition: Modern political subdivision of a country (region, county, département, Land, province, etc.); third of four place-defining elements.

Comment: In English, if pertinent; to be used in function of the city of production: either because the city (the following tighter delimitation) is known and one can therefore readily take the step backwards and state the region, or, conversely, if the city of origin is uncertain but one wishes to imply it to the user. If uncertain, use a question mark.

Example:

- Umbria [for a manuscript known to have been copied in Perugia]
- Tuscany [(not "Toscana") for a manuscript that may be from Florence but the too tight location to Florence would exclude, for example, Pisa]

Properties: Data type: text. Field size: 30 characters.

Required?: No.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Parts Table

Parts Table (tblParts)

Parts Level: Revisit

Definition: Flag referring to any one or several fields in this level as a reminder that the record segment contains something that is incomplete/uncertain/possibly wrong.

Comment: In-house tool that will not display in the online user-view of the database. The occasions of its use are easily discovered via the appropriate Report and via the closing angle bracket in the Browse View, but because there is no provision for identifying the specific field(s) in this level that require further attention, it is suggested that the inputter signal the specific field by a question mark at the end of the problematic field's data (if any is present) or by a lone question mark in the problematic field.

Example:

Properties: Yes/no box, answering the question, "Does something in this level of this description require further attention?" The default is set to "no."

Required?:

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

Last published: 2009-01-16
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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Parts Table

Parts Table (tblParts)

Parts Level: Scribe

Definition: Name of the scribe.

Comment: Source of an actual name could be a colophon in the present manuscript, or a payment record, or a scholar's recognition. The "name" may be an assigned or associative term. If the scribe only copied segments of a manuscript, use the Notes field to cite the span of those folios. Since this field has a Browse List, it is preferable to phrase the scribe's name with the alphabetizing section of the name first, as in the examples.

Example:

- P.E.A.F. [and add in the Notes, "Interpreted as "Paulus Erizzo Antonii Filius"]
- Richardus Franciscus [and add in the Notes, "Richardus Franciscus was responsible for ff. 24-58v]
- Andreuccio della Monaca
- Ser Niccolò Berti Martini de' Gentiluzi [with mention in the Notes field of his habit of also signing his work with his motto, "Nichil amanti bus durum"]
- Giovan Marco Cinico [with thanks in the Acknowledgment field to the scholar who made attribution to the named scribe]
- Scribe D of the Trinity College Gower

Properties: Data type: text. Field size: 255 characters.

Required?: No.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Parts Table

Parts Table (tblParts)

Parts Level: Scripts

Definition: Type of script used, in practice usually a subset of the Latin alphabet.

Comment: For a list of possible terms, see Appendix 3, available in a combination box on the form, with "Add List" allowing the inputter to add other script names. Please avoid adjectives of aesthetic nature (redundant since the user can see for himself if a particular hand is elegant, crabbed, idiosyncratic, trembling, etc.), but retain those that are indicative of script location or date (as shown in the combination box, e.g. "pregothic script" or "Byzantinizing capitals"); remember that the purpose in naming a script is to allow searchability for that script, and only secondarily to tell a user the name of the script that he is looking at; therefore, the more generic the script term used, the more likely that it will be caught in a search net. If a user requires more precise results, he can limit his search by requesting a place, a date or a text in combination with the simple script name. If you need to cite more than one script, separate the two (or more) with a semicolon and a space.

Example:

- Gothic [with the Place of Origin limited to "France" and the Date of Origin limited to "s. XIII"]
- Gothic [with the text limited to "Gradual"]
- Gothic; Humanistic

Properties: Data type: text. Field size: 255 characters.

Required?: No.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Parts Table

Parts Table (tblParts)

Parts Level: Sequence Number

Definition: A number designating the parts of a given codex that have independent origin from one another (frequently but not necessarily with differing place or date).

Comment: Note that this field is called "Part" on DS-Access's visible form, but "SequenceNum" in the field designation in tblParts; it is the same thing.

If the codex was produced in essentially a single campaign, it is considered to have one "Part" and the database remains at the default number, "1." The cataloguer/inputter will sometimes have no doubts about the separate sections of production of a manuscript, and sometimes will have to make a judgment call, bearing in mind the reason for separate "Parts" in the database: to offer options for more precise cataloguing and searching the database especially as regards place and date of origin. For example, "England" and "England?" and "France" may be said of three parts of a single codex. Note that a shift in scribal hand or in decorative style alone may be handled more appropriately in the Number of Scribes or in the Artist fields, because Part implies an entirely separate campaign (such as when an owner, 50 years after the initial formation of the book, adds another text but deliberately matches layout to the original compilation; this would constitute a new Part).

Do use the "Part" option to deal with bindings and flyleaves that are themselves fragments from separate manuscripts.

Note that the Part Number has the same function as the Sequence Numbers at the Text and Image levels, i.e. it will determine the order in which the various Parts display on the web. Thus, if the cataloguer/inputter wants the membra disiecta that are the flyleaves to display in second place after the main body of the codex, even though the flyleaves may be bound first in the book, he/she should assign Part 1 to the main codex and Part 2 to the flyleaves (or vice versa if the decision is the reverse; DS itself leaves the choice to the cataloguer/inputter).

Example:

- UCB 87 with Pt. 1, Pt. 2, Pt. 3 (all of the same origin, but currently disbound and shelved separately with foliation beginning anew with each part) [thus the choice to handle this manuscript as "composite" with multiple parts was based on in-house curatorial needs]
- UCB 131 with 2 Parts, to accommodate the leaves from a completely different book of hours bound in at the end of the main body of the book
- Plimpton MS 21 with Pt. 1 and Pt. 2 (both from England from the second half of the 13th century, but with evidence of independent circulation until their common binding in the 15th century)
- Plimpton MS 287 with Pt. 1 used for the codex itself, a primer copied in France during the second half of the 15th century, but bound in modern times in a leaf from an antiphonal, England?, s. XV which constitutes Part 2.

Properties: Data type: text, with default value set at "1." Field size: 4 characters.

Required?: Yes.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Parts Table

Parts Table (tblParts)

Parts Level: Span of Folios

Definition: In reference to the individual Part, the number of leaves in arabic numerals.

Comment: Phrase this as a span, not as a total and thus include the designation "v" for "verso." If the manuscript is a single-leaf document, repeat from the Manuscripts Level, "One leaf" (or "One item" or "Fragment" or "Cutting," etc.) If in roll format, give number of membranes, as was done at the Manuscripts Level. If a manuscript is paginated rather than foliated, use the equivalent formula, substituting "ff." with "pp."; necessarily, the ending page number will be an even number.

Example:

- ff. 1-23v
- pp. 35-68
- 4 membranes laced end to end

Properties: Data type: text. Field size: 50 characters.

Required?: Yes.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Parts Table

Parts Table (tblParts)

Parts Level: Support

Definition: The physical material that supports the script.

Comment: The choices, as supplied in the combination box, are: Paper; Parchment; Paper and parchment. If, for some reason, a different support were needed, the inputter may fill in with any word(s).

Example:

Properties: Data type: text. Field size: 20 characters.

Required?: Yes.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Parts Table

Parts Table (tblParts)

Parts Level: Watermark

Definition: The identifying mark used by the paper maker.

Comment: Identification of the watermark is useful as a localizing and dating device, so if possible, do include it since distance users of the database won't be able to check the watermark at all (needless to say, watermarks hardly show up in photography). Use the semicolon and a space to separate more than one watermark.

Example:

- Similar to Briquet, *Ange* 117.
- Piccard, *Fabeltiere* III:206; Briquet, *Oiseau* 12124.

Properties: Data type: text. Field size: 125 characters.

Required?: No.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Parts Table

Parts Table (tblParts)

Parts Level: Width

Definition: Width of the book block.

Comment: Measure the support, not the binding; measure in mm; if the manuscript has fold-out plates, measure the normal, non-folded leaves, not those that are oversize; if the manuscript consists of several cropped or mutilated fragments, give the measurement of the largest fragment, i.e., of the one which comes closest to what the original non-damaged shape would have been. If you want to signal the measurement as approximative, please put "ca." after the number, since at some point DS may use these fields for controlled searching, and one would want a number to open the field.

Usual proportions of a book dictate that the width is less than the height; if your numbers reverse and place the larger number as the width, take a moment to make certain that you've entered the information correctly (album format of calligraphy manuals, for example, would have the larger number for the Width).

Example:

- 186, ca.

Properties: Data type: text. Field size: 15.

Required?: Yes.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Parts Table

Parts Table (tblParts)

Parts Level: YearMonthDay

Definition: Date of origin of the manuscript when it is dated by the scribe (in a form more or less translatable to modern dating systems) or otherwise documented or datable to a range of time (for example, if dated in payment records from the original owner's surviving accounts; or if datable to a range of years defined by presence/absence of saints entered by the main scribe in the calendar of a liturgical book). If "datable" rather than dated in the true sense, explain this in the Notes field of the Part level.

Comment: Use arabic numerals for year(s); use names of months in English (to avoid confusion between American and European usage of position of numbers for months and days); use arabic numerals for days; fill in as much as documented information allows; use comma to separate year from month; use space to separate month from day; use dash to indicate range of dates; if uncertain, use a question mark. If the date cited in this field is given by the scribe, i.e. if the manuscript is truly dated rather than datable, be sure to check the field "Dated" as Yes, since its default value is No.

Example:

- 1351 [(year only; the other elements not stated in the manuscript) for Plimpton MS 34]
- 1393, September [(year, month) for Plimpton MS 17]
- 1395, March 1 or 1396, February 20 [(signed: 6th day of Lent 1395, but unclear if following Pisan or Florentine dating system) for Plimpton MS 171; if desired, the problem with dating style could be explained in the Notes field]
- 1395, March 1 o.s. [if certainly "old style" date, not translated to modern terms because of uncertainty as to its actual meaning; n.s. is for "new style" when the date is certainly modernized for this database]
- 1351-1476 (as might occur with a register of accounts)

Properties: Data type: text. Field size: 20 characters.

Required?: No.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Texts Table

Texts Table (tblTexts)

Text Level: Texts

Description:

Technical Description:

Notes:

The Texts table contains the following fields:

[Acknowledgments](#)
[Author](#)
[Docket](#)
[Explicit](#)
[GenericTitle](#)
[Incipit](#)
[Languages](#)
[Link](#)
[Notes](#)
[OtherAssociatedName](#)
[PartID](#)
[RangeFolios](#)
[Revisit](#)
[Rubric](#)
[SequenceNum](#)
[StatusOfText](#)
[TextID - Primary Key](#)
[Title](#)

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Texts Table

Texts Table (tblTexts)

Texts Level: Acknowledgments

Definition: Public recognition of contribution to knowledge about the manuscript.

Comment: This field is the commitment on the part of Digital Scriptorium to build a dialogue between the scholars who are specialists in a given field and the librarians who are responsible for public dissemination of knowledge about the manuscript; it is also an encouragement to update the information contained in the database. The field exists at the first three levels (Manuscript, Part, Text) so that the acknowledgment may be more precisely geared to the information provided.

Example:

- Prof. David Ganz has kindly informed us of the author of this text.
- We thank Dr. A. Ian Doyle who informed us of the only other known copy of this treatise.

Properties: Data type: text. Field size: 255 characters.

Required?: No.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Texts Table

Texts Table (tblTexts)

Texts Level: Author

Definition: Name(s) of author(s).

Comment: If there is more than one author per text, separate the names by a semicolon, e. g. Guillaume de Lorris; Jean de Meung. If, however, the second name is not that of a joint author, but represents a different form of collaboration, please use the field, Other Associated Names. In the case of a collection of excerpts (florilegium; anthology; rapiarium) list the author names in the order in which they occur in the text (as much as is feasible, given that some names will repeat), then state the nature of the text in the Generic Title field.

PREMISES: The problems of medieval nomenclature make consistency in the form of names very difficult to achieve. The schematic approach to normalization of medieval nomenclature in this database depends on two premises: that the inputter has competency in medieval materials and his/her judgment is trustworthy; that the goal is to input material with the greatest possible dispatch and with the least possible research/authority-check time. Implicitly, we thus expect that end-users of the database will perform multiple searches for a given author, under multiple forms of a name. DS Central, in addition, builds a Browse List to amalgamate multiple forms of a single name; the Browse List will (generally speaking) help the user with the multiple forms, but *only* if the user works from the Browse List. If the user enters his search term directly into the Simple or the Advanced Search forms, his search will only produce the results that precisely match his search term.

LANGUAGE OF NAME--Major Authors: In this database, names of monarchs and other well known individuals appear in the form most familiar to English speakers (Frederick II; Catherine of Siena; Peter the Venerable); the English preposition "of" will also be used (but not exclusively) in preference to various Latin/other vernacular forms: David of Augsburg, not David von Augsburg or David Augustensis. It is recognized that the language of the names may be hybrid, incorporating both English and Latin words: Peter Comestor, not Peter the Eater, and not Petrus Comestor. It is also recognized that the most familiar form to English speakers may not be in English: Johannes de Sacro Bosco, not John of Holywood; Niccolò Machiavelli, not Nicholas Machiavelli. Names of Arabic philosophers will be cited in the form used in the Latin West, and commonly known to most scholars of the Middle Ages: Averroes (not Ibn-Rushd); Avicenna (not Ibn-Sina); the same holds for Jewish authors writing in Latin: Petrus Alfonsi (not Moise Sefardi). Results of accepted scholarship on the identities of medieval authors will be incorporated: Christine de Pizan, not Christine de Pisan.

LANGUAGE OF NAME--Lesser known Authors: Other authors will be referred to in the language consonant with their region of origin or chief activity: Marco Polo, because of his birth in Italy (not because of the original language of his writings, which would have produced a French form, "Marc Paul"); Franciscus Pipinus, because of his writings in Latin (not because of his birth in Italy, which would have produced Francesco Pipino). In points of uncertainty, consult the *Regeln für die alphabetische Katalogisierung*, vol. 6 in 2 pts., *Personennamen des Mittelalters* (Wiesbaden 1989), remembering that RAK-PMA privileges Latin.

LANGUAGE/FORM OF NAME--Unknown/Uncertain Authors: If an "author" identified himself or has been accepted under a pseudonym, that pseudonym will be used: Sir John Mandeville; Trotula. Pseudo (sic, without hyphen) and the name will be used for authors of those texts attributed during the Middle Ages to a real, and usually well known author, but now recognized as having been written by someone else, unknown to us: Pseudo Augustine.

WORD ORDER IN NAME: Names will retain normal order without inversion and without punctuation between first names and surnames, patronymics, adjectives, place names (Dante Alighieri; Giovanni Boccaccio; Peter

Lombard; Thomas Aquinas); for some authors, the name will consist of a single word (Alcuin; Bede), esp. in the case of classical authors (Ovid, not Publius Ovidius Naso). If you, the cataloguer/inputter have doubts, look at the online Browse List for Authors.

ATTRIBUTES: The title of "Saint" will not be used when referring to someone in their status as author: Jerome, and not St. Jerome (although the qualification of St. will occur in iconography, where the medieval intent was indeed to emphasize him as saint). Other appellations will also be omitted whenever possible: Hugh of Cluny is equally as understandable as and preferable to Hugh, abbot of Cluny. On the other hand, when an author is normally known with a title as part of his name, the title will be used: Sir Philip Sidney. Other attributes may be included if normal/desired, in English when feasible: Philip the Good of Burgundy; Lorenzo il Magnifico de' Medici.

Example:

- Peter Comestor
- David of Augsburg
- Guillaume de Lorris; Jean de Meung
- Augustine
- Livy
- Christine de Pizan
- Ovid [and in the field for Other Associated Names, "Octavien de Saint-Gelais, transl."]

Properties: Data type: text. Field size: 100 characters.

Required?: No, as far as the database is concerned, but in fact one of the four necessary fields for text identification (author/title/generic title/incipit).

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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Texts Table (tblTexts)

Texts Level: Docket

Definition: Abridged outline of proceedings in a legal document, giving names, dates, action, etc.

Comment: Bear in mind that this very broadly defined field with miscellaneous content carries almost all the informational weight for the medieval archival documents in Digital Scriptorium; users will only be able to apply free-word searches to this category. Therefore, enter the information using the most predictable, least esoteric words possible. Remember:

1. to phrase the "Folios" field for this kind of material as "one item" or "[x] membranes"
2. to refer to the two sides of a document, when necessary, as "face" and "dorse"
3. to note the presence, material, color and method of attachment of seals in the "Physical Issues" field of the Manuscripts Level
4. to leave the "Binding" field blank (assuming, of course that the item is not bound)
5. to check the "Document" box at the Part Level as "yes"
6. to enter the name of a notary in the "Other Associated Names" field, rather than in the field for Scribe (since notaries are closer in function to lawyers than copyists)
7. to offer an indication of the type of document in the "Generic title" field
8. to use "Docket" for virtually all the content information
9. to make comments about endorsements, presence of notarial marks and so on in the "Notes" field of the Text level

Note that DS offers limited options for describing medieval documents in their native situation, within the hierarchy of a collection (e.g., institutional archive, divided according to office, divided according to date spans and so forth) in the manner proposed by EAD for modern archival collections. Instead, DS assumes that medieval documents in American collections have been removed from their original context and exist in isolation. If your institution, however, needs a collection-level record that can then break down hierarchically instead of the DS item-level record, please bring this up with DS Central; we'll try to work with you towards a solution.

Example:

- Papal bull of Innocent III addressed to the abbot of Saint-Remi of Rheims concerning a quarrel about some marshes between the abbey of Saint-Bertin and the burghers of Saint-Omer, excommunicating the latter, dated 5 February 1202.

Properties: Data type: text. Field size: 255 characters.

Required?: No.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Texts Table

Texts Table (tblTexts)

Texts Level: Explicit

Definition: Ending words of a text, often used to identify it.

Comment: Be sure to begin transcription of the explicit well before any formulaic doxology or colophon (which should be omitted if it is clear that such final words are added by the scribe). Only transcribe the final explicit, not those of the prologues, dedicatory letters, etc. Omit the ellipses that would precede an explicit in normal prose. See the Comment for Incipit regarding transcription issues.

Example:

- when they shull not mowe do servyce.
- si intima mente scrusteris [sic] et ad medullam intimi intellectus per dei gratiam perveneris. Amen.
- ut Leti phaleris omnes et torquibus omnes.
- Her blessing mote thou haue and wele mote thou thryue. Wele is the childe that thryue may my der childe.

Properties: Data type: text. Field size: 255 characters.

Required?: No.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Texts Table

Texts Table (tblTexts)

Texts Level: Generic Title

Definition: Term that indicates a category of books, rather than a specific text.

Comment: Use English (mainly) and include adjectives or other qualifiers, remembering that the signifying term should come first (because of the alphabetization of the Browse List). The field may be used to characterize generally a codex that contains a large number of texts when you know that you don't have time to list each one individually (but please do plan on coming back to the record and expanding it as much as possible; otherwise the texts remain in limbo). In practice, the entry in this field is seldom, if ever, italicized.

The field will be of particular use for stating the type of archival document; if the type of document isn't known, use the word "Document" alone. Latin is the normal form for naming (by incipit) certain types of documents or laws: "Vidimus"; "Inspeximus"; "Circumspecte agatis"; "Quo warranto."

Note that with Version 9 of DS-Access, the online presence of both the Title and the Generic Title fields is meshed, whether a user searches via the Simple or Advanced search form, or whether he uses the Browse List for Titles. The only implication of this that a text that bears an entry in each field will appear twice in the Browse List (this isn't a problem, it's simply an observation).

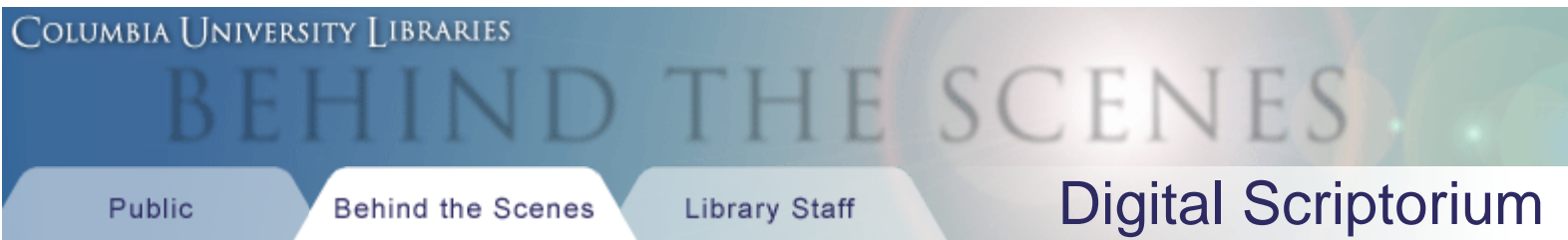
Example:

- Alchemical compilation
- Antiphonal
- Bible
- Bible, N. T., Luke
- Book of Hours, use of Rome
- Calligraphy
- Cartulary
- Computistic treatises
- Florilegium
- Humanistic miscellany
- Indenture
- Instructions to the Ambassador to the Court of Spain
- Lease
- Marriage contract
- Medical recipes
- Missal
- Pastoral materials
- Payment order
- Portolan chart
- Receipt
- Report on the Conclave electing Alexander VII
- Wycliffite tracts

Properties: Data type: text. Field size: 255 characters.

Required?: No, as far as the database is concerned, but in fact one of the four necessary fields for text identification (author/title/generic title/incipit)

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Texts Table

Texts Table (tblTexts)

Texts Level: Incipit

Definition: Beginning words of a text, often used to identify it.

Comment:

About the necessity for transcription of incipits: in particular, and if at all possible, transcribe the incipit of an unidentified text or one of uncertain authorship (esp. in the cases when one only has a generic title) because the incipit may lead someone to the text. Don't bother to give incipits of complete bibles, liturgical and statute books because they all begin the same way (essentially), and the signifying texts, if any, are often buried quite deeply. In the case of fragments, you decide if you want to transcribe incipit (and explicit) or not; it might be a somewhat superfluous exercise because these pieces of text are presumably quite visible to the reader in the image(s), but the it's true that the transcription might be helpful to students. If you do choose to transcribe incipits of fragments, preface the transcription with a double slash. The reason for this is that at some point DS may provide incipit lists for browsing, and it will be just as well to be able to programmatically separate the "real" incipits from those produced by the chance of survival (and which are necessarily internal to their no-longer-extant complete texts). Consider using the Notes field if you feel the need to include multiple sets of incipits, such as those for prologues, dedicatory letters, arguments, prefaces, and so forth.

About the length of transcription of an incipit: transcribe preferably far enough into the text to include a finite verb; always transcribe past biblical quotes; always transcribe at least the first two verses of poetry (and signal the break between the two with a diagonal slash mark); never break internally to a syntactical unit.

About the spelling of a transcription: contrary to the inputting of titles (= an abstraction), never normalize to classical Latin (or modern English or whatever) the spelling of the transcription of an incipit (= a specific instance).

About the formatting of a transcription: use the barest minimum of punctuation (in particular, avoid the slash used by printed-book scholars to show a line break since it has meaning only for a tiny minority of medieval manuscripts). For diacritical marks, use the Character Map available on all four "new" forms and on all four "edit" forms. For formatting conventions, see Appendix 4 below. Use "[sic]" only under the direst of necessities, when you yourself, at a later proofreading, run the risk of considering something in the transcription a typographical error.

But above all else, do not use any form of typographical indication of expansion of abbreviations. We repeat: expand abbreviations silently. There are several reasons for this:

1. the goal of DS is to lead scholars to manuscripts, and an incipit that is jumbled up with brackets and italics and quote marks (etc.) risks not being pulled from the database in a search on the normal words of an incipit
2. when the scholar arrives at the manuscript with its images, he can see for himself what the abbreviations are
3. when and if DS produces browseable incipit lists, these extraneous marks will need to be removed anyway

A catalogue, a finding device such as DS is, is not an edition. Let's bear in mind the differing functions of the two.

Example:

- Beatus vir qui non abiit in consilio impiorum . . . [not a rubric even though all these words may be inscribed in a highly elaborate, decorative script, because there is no statement, however minimal, regarding author or title or textual division, and because these words actually open the text that then follows]
- Cum studia secularium magno desiderio fervere cognoscerem
- Parce michi domine nichil enim sunt dies mei, Exprimitur autem in his verbis humane condicionis instabilitas [note "michi," "nichil," "humane" and "condicionis"]
- Blessid god souereyn goodnesse/ mercy to me thy synfull creature [note verse, not line, division]
- Oportet illum qui wlt esse longevus [and then in the Notes field: The prologue begins, In hoc tractatu de regimine sanitatis aliquid dicendum est]

Properties: Data type: text. Field size: 255 characters.

Required?: No, as far as the database is concerned, but in fact one of the four necessary fields for text identification (author/title/generic title/incipit).

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Texts Table

Texts Table (tblTexts)

Texts Level: Languages

Definition: Names, in English, of the language(s) used in the text.

Comment: Include more than one language, if appropriate, separating each language name by a semicolon. Remember that Languages boasts of a Browse List, so be sure to place the alphabetizing word in the first position.

Example:

- Middle English
- Italian dialect, possibly southern [not "southern Italian dialect?"]
- French with forms typical of Picardy
- Latin; French

Properties: Data type: text with default value set for "Latin." Field size: 75 characters.

Required?: No.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Texts Table

Texts Table (tblTexts)

Texts Level: [Link](#)

Definition:

Comment:

Example:

Properties:

Required?:

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Texts Table

Texts Table (tblTexts)

Texts Level: Notes

Definition: A non-defined slot to be adapted to the needs of a specific manuscript.

Comment: To be used at the discretion of the inputter to contain notes about the textual situation of the manuscript. In the case of documents, use this field to mention the presence of endorsements and authenticating devices, such as a rota, monogram, rubric (in the Spanish sense), signature or notary/tabellion mark.

Example:

- Endorsed.
- Notarial mark in the shape of a cross of Ser Giovanni Buzzacarini (?).

Properties: Data type: text. Field size: 255 characters.

Required?: No.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Texts Table

Texts Table (tblTexts)

Texts Level: Other Associated Name

Definition: Names of those other than authors who are associated with a given text.

Comment: Usually those who have translated, revised, rewritten, glossed, etc. a text, with the nature of their contribution specified; for the form of the names, see under "Author." Although this field is not (yet?) indexed for "quick search," it remains preferable to phrase the names in such a manner as to readily produce an alphabetical list.

Example:

- Bernardus Parmensis, glossator
- Octavien de St. Gelais, translator
- Robert Stonham, resp. for the epitome
- Benvenuto da Imola, commentary by
- Petrus Antonini de Padua, notary

Properties: Data type: text. Field size: 150 characters.

Required?: No.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Texts Table

Texts Table (tblTexts)

Texts Level: Part ID

Definition:

Comment:

Example:

Properties:

Required?:

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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Definition: Comment:

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Texts Table

Texts Table (tblTexts)

Texts Level: Range of Folios

Definition: In reference to the individual text, the number of leaves in arabic numerals.

Comment: Phrase the number as a span, not as a total (i.e. use the same format as SpanFolios at the Part Level, not the format of TotalFolios at the Manuscript Level); include the "v" for "verso" when appropriate. If the verso is blank, include mention of this, using a semicolon as a separator. If the text being described is on the flyleaves, it may be more clear to spell out the word, "verso." If the text occupies the recto and the verso of a single leaf, remember to phrase the leaf designation in the singular. If the manuscript is a single-leaf document, repeat "One leaf" (the same information in all 3 levels, Manuscript, Part and Text); if in roll format, give number of membranes. If a manuscript is paginated rather than foliated, use the same formula, substituting "pp." for "ff."

In the following examples, "recto" is only stated explicitly in the situation of a text occupying the recto and the verso of a leaf; however, if the in-house practice of a DS partner institution calls for explicit rendering of the "r," that's fine.

Example:

- ff. 1-23v [or "ff. 1r-23v" if in-house practice demands]
- ff. 24-57; f. 57v blank
- ff. i-ii verso [because "ff. i-ii" is hard to read]
- f. 37r-v [not "ff. 37r-v" because there is only one leaf]
- pp. 35-68
- 4 membranes laced end to end

Properties: Data type: text. Field size: 50 characters.

Required?: Yes.

[Behind The Scenes Home](#) >[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Texts Table

Texts Table (tblTexts)

Texts Level: Revisit

Definition: Flag referring to any one or several fields in this level as reminder that the level contains something that is incomplete/uncertain/possibly wrong.

Comment: In-house tool that will not display in the online user-view of the database. The occasions of its use are easily discovered via the appropriate Report and via the closing angle bracket in the Browse View, but because there is no provision for identifying the specific field(s) in this level that require further attention, it is suggested that the inputter signal the specific field by a question mark at the end of the problematic field's data (if any is present) or by a lone question mark in the problematic field.

Example:

Properties: Yes/no box, answering the question, "Does something in this level of this manuscript require further attention?" The default is set to "no."

Required?: No.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Texts Table

Texts Table (tblTexts)

Texts Level: Rubric

Definition: Author- and/or title-like information in the manuscript, often set off from the main body of the text by red ink, underlining, display script or spacing.

Comment: The opening rubric of a text often contains the words "incipit" or "here begins" or the like, and thus risks being mistaken for the incipit; the physical display mechanisms listed above are not in and of themselves sufficient to meet the definition of "rubric" which must have some sort of title-page-like information. See the Comment for the field Incipit regarding matters of transcription. Note that DS doesn't provide a field for the closing rubric, at the end of a text, which may also contain author/title information; nor does DS offer a field for the scribal colophon. In both cases, if the inputter/cataloguer decides that there is material of interest, he could include an image of the leaf with the final rubric or colophon, and if desired, transcribe either one in the image's caption.

Example:

- [rubric] Here begins the Dominical Prayer, [incipit] Our father who art in heaven . . .
- [rubric] Incipit oratio dominica, [incipit] Pater noster qui es in celis . . .

Properties: Data type: text. Field size: 255 characters.

Required?: No.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Texts Table

Texts Table (tblTexts)

Texts Level: Sequence Number

Definition: Arabic numeral to ensure proper sequencing of texts on the web.

Comment: This field exists at the three levels of Part, Text and Image, with the numbers beginning afresh at "1" for the children of each new parent record. Thus, a hypothetical MS 1, with two children parts, names them 1 and 2; the hypothetical MS 2 with three children parts, names them 1, 2, 3, and so forth. In the meantime, the three text children of part 1 are named, 1, 2, 3; the two kids of part 2 are named, 1, 2; the only child of part 3 is named 1. The same occurs at the following layer of descent. Each part, no matter what its own sequence or part number is, begins the count of its own texts at 1. Each text, no matter what its own number is, begins the count of its own images all over again at 1. The numbering that organizes the various Parts, Texts and Images allows for greater ease in adding or deleting sequence numbers at any point along the chain, and for the option of moving one child segment to another parent in an orderly fashion, should the occasion arise. Because of the necessary flexibility in the sequence numbers, to allow them to change with changed circumstances in the description, they are hand-entered by the inputter/cataloguer. These numbers will not be visible to the end-user.

Example:

Properties: Data type: number as long integer.

Required?: No.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Texts Table

Texts Table (tblTexts)

Texts Level: Status of Text

Definition: Statement as to type of problem when a text is not complete or disordered.

Comment: In practice the choices are: incomplete (when a scribe has simply stopped copying, leaving empty space on the leaf or on multiple leaves); defective (when a book is physically mutilated); fragment (when so little of the text survives that one can only speak of a few leaves); copied out of order (when a scribe's exemplar was misbound); misbound.

Example:

- Ending defectively
- Missing several quires internally with consequent loss of text
- Beginning defectively in the chapter list
- All full page miniatures cut away with loss of text
- Fragment

Properties: Data type: text. Field size: 75 characters.

Required?: No.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Texts Table

Texts Table (tblTexts)

Texts Level: Text ID - Primary Key

Definition:

Comment:

Example:

Properties:

Required?:

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Texts Table

Texts Table (tblTexts)

Texts Level: Title

Definition: Title of the work.

Comment: Usually (?) in the language in which it was originally written; occasionally use the commonly recognized English title, when the situation of an actual title is too nebulous. Use classical Latin spelling for diphthongs, "ti," "mn" etc. to aid in uniform searching. Be careful to not confuse actual titles with generic titles masquerading in Latin. Please use the character map for diacritical marks. See Appendix 5 for formatting conventions.

Example:

- De proprietatibus rerum [not as On the properties of things, even when in the English translation of John Trevisa; note that information on the translator goes in the Other Associated Names field, as described above]
- Travels [for Marco Polo, not the French Devisement du monde or the Latin De consuetudinibus orientalium regionum]
- Somnium Scipionis [not Sompnium Scipionis]
- Vitaspatrum [(UCB 9), an actual title; Vitae sanctorum (Plimpton MS 64) is not and should go into the field for Generic title as "Saints' Lives"]

Properties: Data type: text. Field size: 100 characters.

Required?: No, as far as the database is concerned, but in fact one of the four necessary fields for text identification (author/title/generic title/incipit).

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Images Table

Images Table (tblImages)

Manuscript level: Images

Description: Repositories represent the second level of the DS-Access data model. [Repositories](#) fall under [Institutions](#) and contain [Manuscripts](#).

Technical Description: The Repositories table (tblRepositories) is an MS Access table stored in the DS-Access data file (dsdata.mdb). It has a many-to-one relationship to the [Institutions table](#) (tblInstitutions), and a one-to-many relationship with the [Manuscripts table](#). See the [DS-Access schema](#) for more information.

Notes: RepositoryCodes are determined and issued exclusively by the hosting institution (Columbia University), and cannot be added, modified, or deleted via the application. A single instance of DS-Access can manage the holdings of multiple institutions. If a single institution maintains multiple instances of DS-Access on separate machines, an RepositoryCode may appear in multiple databases, although their associated [Repositories](#) will not overlap.

The Repositories table contains the following fields:

Manuscript Metadata

[Caption](#)

[DigitalObjectID](#)

[FolioNumber](#)

[Iconclass](#)

[ImageID](#) - PrimaryKey

[NotesToPhotographer](#)

[Revisit](#)

[SequenceNum](#)

[Status](#)

[TextID](#)

Technical Metadata

[BitsSample](#)

[Camera](#)

[CameraManufacturer](#)

[CameraModel](#)

[CameraSoftware](#)

[CaptureDateTime](#)

[CaptureID](#)

[Colorspace](#)

[Compression](#)

[FileSize](#)
[FocalLength](#)
[HostComputer](#)
[ImageLength](#)
[ImageProducer](#)
[ImageWidth](#)
[LegacyCapture](#)
[Lens](#)
[MIMEType](#)
[OperatingSystem](#)
[ProfileName](#)
[SamplesPixel](#)
[SamplingFrequencyPlane](#)
[SamplingFrequencyUnit](#)
[Scanner](#)
[ScannerSoftware](#)
[SceneIlluminant](#)
[SourceType](#)
[Suppress](#)
[TargetType](#)
[XSampling](#)
[YSampling](#)

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > [Images Table](#) > DigitalObjectID

Digital Object ID

Manuscript level: [Images](#)

Description: DigitalObjectID (Digital Object ID) is a unique identifier associated with a particular image description. Although a DigitalObjectID may be repeated in different [Repositories](#), this field is unique within a single Repository.

Technical Description: Digital Object ID is a required field allowing up to 255 characters of any kind.

Notes: Special restrictions on the format of DigitalObjectID must be followed for images hosted by [Columbia University](#). Specifically, DigitalObjectID must consist exclusively of ASCII characters and be limited to numbers, letters A-Z or a-z, and the hyphen character (-). The case (upper or lower) of DigitalObjectID characters will not be preserved in Columbia [URLs](#). The following characters are explicitly forbidden:

space	& ampersand	; semi colon
_ underscore	% percent	pipe
. dot	^ carat	# hash
/ slash	() parenthesis	@ at symbol
\ backslash	{ } graph brackets	! exclamation point
* asterisk	[] square brackets	~ tilda
+ plus sign	< > angle brackets	\$ dollar sign
? question mark	: colon	, commas

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > Derivatives Table

Derivatives Table (tblDerivatives)

Manuscript level: Derivatives

Description: Repositories represent the second level of the DS-Access data model. [Repositories](#) fall under [Institutions](#) and contain [Manuscripts](#).

Technical Description: The Repositories table (tblRepositories) is an MS Access table stored in the DS-Access data file (dsdata.mdb). It has a many-to-one relationship to the [Institutions table](#) (tblInstitutions), and a one-to-many relationship with the [Manuscripts table](#). See the [DS-Access schema](#) for more information.

Notes: RepositoryCodes are determined and issued exclusively by the hosting institution (Columbia University), and cannot be added, modified, or deleted via the application. A single instance of DS-Access can manage the holdings of multiple institutions. If a single institution maintains multiple instances of DS-Access on separate machines, an RepositoryCode may appear in multiple databases, although their associated [Repositories](#) will not overlap.

The Repositories table contains the following fields:

[DerivativeID](#) - PrimaryKey

[DerivativeSizeID](#)

[ImageID](#)

[Notes](#)

[URL](#)

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Data Dictionary](#) > [Derivatives Table](#) > URL

URL

Manuscript level: [Derivatives](#)

Description: URL is a pointer to a scanned [Image](#) at a particular size. Although a URL may be repeated in different [Repositories](#), this field is unique within a single Repository.

Technical Description: URL is an optional field allowing up to 255 characters of any kind.

Notes: Special restrictions on the format of a URL must be followed for derivatives hosted by [Columbia University](#). Specifically, URL must consist exclusively of ASCII characters, and be in the following format:

Image resolver: <http://www.columbia.edu/cgi-bin/dlo>

Object obj=ds.[[InstitutionCode](#)].[[Repository Code](#)].[[DigitalObjectID](#)]

Size size=[\[Size\]](#)

Example <http://www.columbia.edu/cgi-bin/dlo?obj=ds.Columbia-NY.NCC-RB.7007&size=small>

Example <http://www.columbia.edu/cgi-bin/dlo?obj=ds.Harvard-MA.MH-H.0123456&size=medium>

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Introduction

Search the User Guide:



[Purpose of the User Guide](#)

[Intellectual History of the Database](#)

[Effect of DS Goals on the Database](#)

[Technical History of the Database](#)

Purpose of the User Guide

The User Guide to the Database is here to get you started installing and using DS-Access, as well as to serve as an ongoing reference to assist you with entering and submitting your data to the Digital Scriptorium web application. This guide covers all topics related to DS-Access as listed in the [Table of Contents](#), and is also available as a single [downloadable PDF file](#). If you're just getting started with DS-Access version 9 we suggest you begin with chapter 2, [Familiarize yourself with DS-Access](#). If you have questions or comments about this guide or other issues related to DS-Access, please see the [contact page](#) for further assistance.

Intellectual History of the Database

In November 1997, as part of the EAMMS project of the Hill Museum & Manuscript Library (<http://www.hmml.org>), a group of some thirty scholars (textual editors, art historians, curators of manuscripts, and technical advisors) gathered at Columbia to determine the *minimum* amount of information on a medieval or Renaissance manuscript that, *together with images*, could still prove useful to the community of manuscript users. The principle was that, on one hand, the vast numbers of surviving manuscripts of this era, and, on the other hand, limited time, funds, and expertise combine to severely constrain the ultimate goal: that scintillating spark when one person and one manuscript connect. Thus, minimal numbers of words (produced in less time, thus at a lesser cost) will allow libraries to quickly put materials into the public view; and the images will allow the expert to quickly hone in to the desired manuscript. The flexible medium that is the web will allow the newly expanded information on the manuscript to be made public in a refreshed version, while acknowledging the scholar's contribution. The revised description of the manuscript will resonate with yet another scholar, who will also contribute to the correction of the description. This is the leap: that because of the images—the next best thing to having the manuscripts on the desk in front of every scholar—the descriptions and the knowledge of the manuscripts are continuously perfectible.

Effect of DS Goals on the Database

With eyes on the goal, DS aims to absorb the smallest amount of inputting time; and yet it intends to offer the greatest number of entrance points to the manuscripts. Concretely this means that you, the cataloguer/inputter of descriptions, will find that the database insists upon information as seldom as possible, while also encouraging considerable granularity in the areas that attract the attention of manuscript specialists. The total number of fields at first appears daunting: 83 description-related fields + 30 more related to the technical aspect of the imaging, but of all these, only 21 fields are required, and the database provides mechanisms to make data entry simple and consistent wherever the number of differing segments of information is fairly small. City-Institution-Repository are handled by default values; the names of scripts and the names of countries work from lists that you yourself build up; the expansion of roman-numbered dates by century explodes automatically into the appropriate arabic-numbered years; drop-down boxes offer choices for support and for cardinal direction.

Technical History of the Database

DS-Access is a data capture utility created to facilitate the contribution of metadata for the Digital Scriptorium online web database project. Based on the Microsoft Access platform, it was originally developed in 1997 at the University of California, Berkeley by John Hassan and Merrilee Proffitt, with content specifications by Consuelo Dutschke. Since that date it has undergone several modifications, although underlying structures remain unchanged. After many small and an occasional large change in its structure and fields, it settled into the tool used through Phase II of the DS project.

With Phase III, and the movement of DS to Columbia University, the database underwent an entire reworking from the bottom up. Every table, query, form and report changed in order to make the database more readily updatable in the future (via transparency in naming conventions), less liable to human error in inputting (via automating features), and much stronger in predicting and tracking workflow patterns (those of the inputter; those of the photographer; those of the technical analyst who will merge data from many institutions). The architecture of the database thus remains identical, while its functionalities are completely rebuilt. In addition, the database has been compiled into a runtime version to avoid complications of varying versions of Microsoft Access held by the partner institutions.

Dmitri Laury of Columbia's Libraries Digital Programs Division, in consultation with other members of the LDPD team, in particular Terry Catapano (Systems Analyst) and Dave Ortiz (Imaging Specialist), envisioned, planned and executed this fundamental revision of DS-Access.

For more information about the newest version of DS-Access, see [About Version 9](#).

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Familiarize Yourself with DS-Access

Search the User Guide:



What's in a Name?

"Nomina sunt consequentia rerum," if we may be allowed to quote loosely from Justinian, *Institutiones*, II.vii. The names are the consequence of the things. The essence of the object lies in its name. The name of this database comes from its commercial vendor and program, Microsoft Access, and from its application to Digital Scriptorium. We call it DS-Access. As has been pointed out to us: say DS in French and you have a goddess.

[2.1 Install DS-Access](#)

[2.2 Run DS-Access for the first time](#)

[2.3 Skeleton of the Database](#)

[2.4 Look Around](#)

[2.5 Play Around](#)

[2.6 Ten Principles for Inputting](#)

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > [Familiarize](#) > Install DS-Access

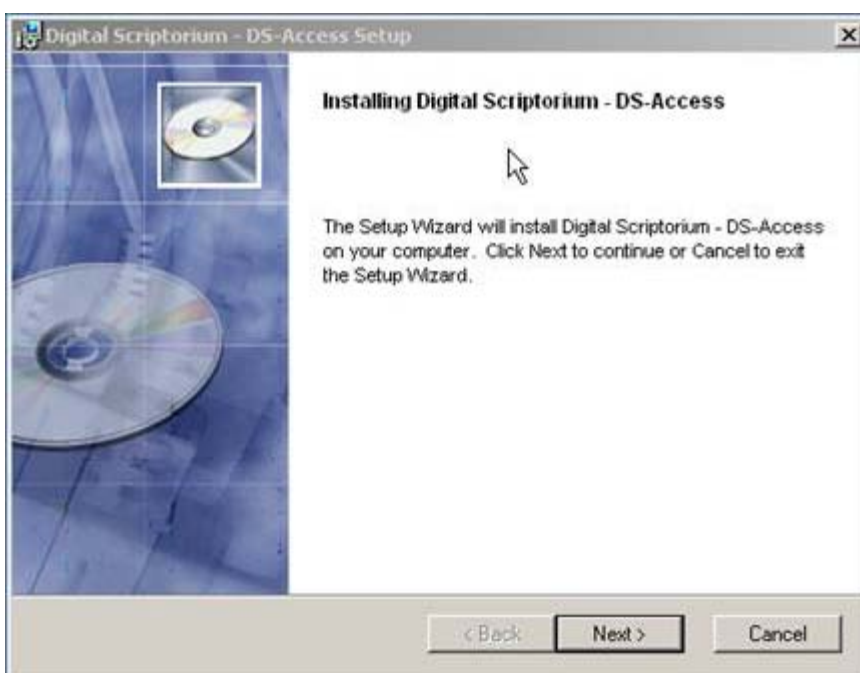
Search the User Guide:



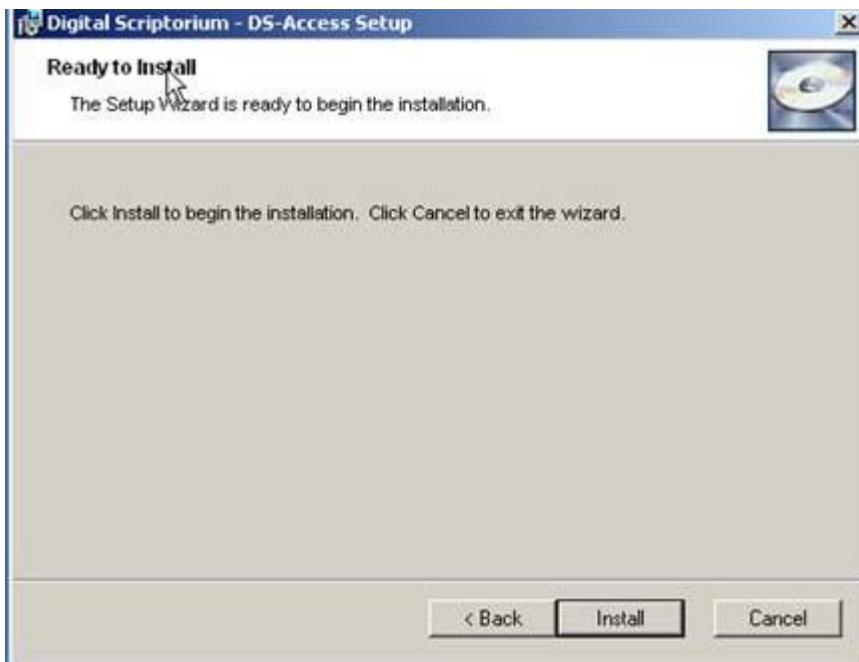
2.1 Install DS-Access

Note: You must be logged onto your Windows PC as an Administrator to install DS-Access. Also see [System Requirements](#).

1. Put the CD in the CD drive; the Setup Wizard should start automatically. (If the Setup Wizard does not start, open the CD drive in My Computer, and click on the file named Setup.exe.)

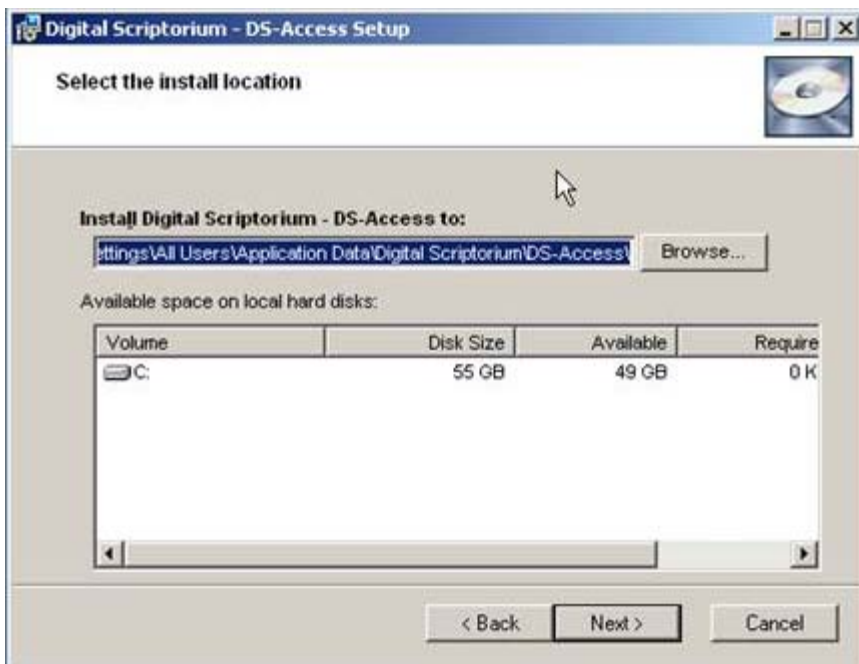


2. Click Next to continue.



3. Click on Install.

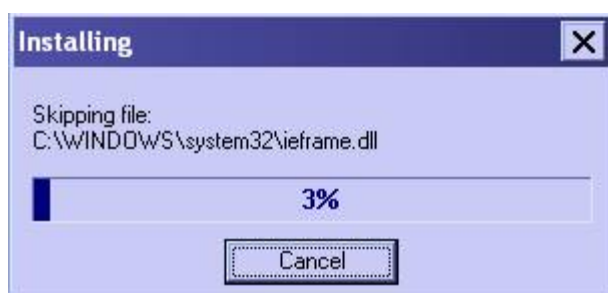
4. Select the folder where you want DS-Access to be installed. It is recommended that you accept the default location, but you can, of course, place the files elsewhere on your computer or on a network where it can be accessed by multiple users. For more information about installing DS-Access somewhere other than the default location see [Advanced DS-Access Installation](#).



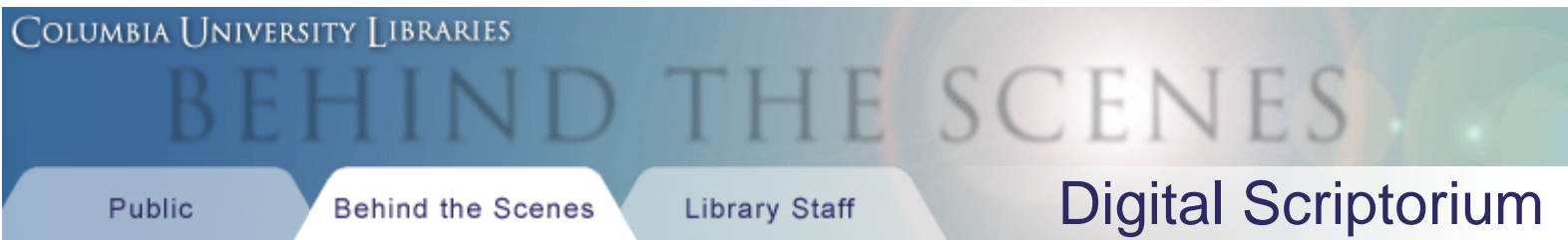
5. Click on Next. The program will install itself, while notifying you that the procedure could take several minutes. When that part of the installation sequence is complete, click on Finish.



6. A final installation step will be performed, which includes either copying or skipping an additional file, depending on your system's particular configuration.



7. Congratulations! DS-Access is now installed. Proceed to [Running DS-Access for the first time](#). If you would like to see options for running DS-Access from a network location, proceed to [Advanced DS-Access Installation](#).



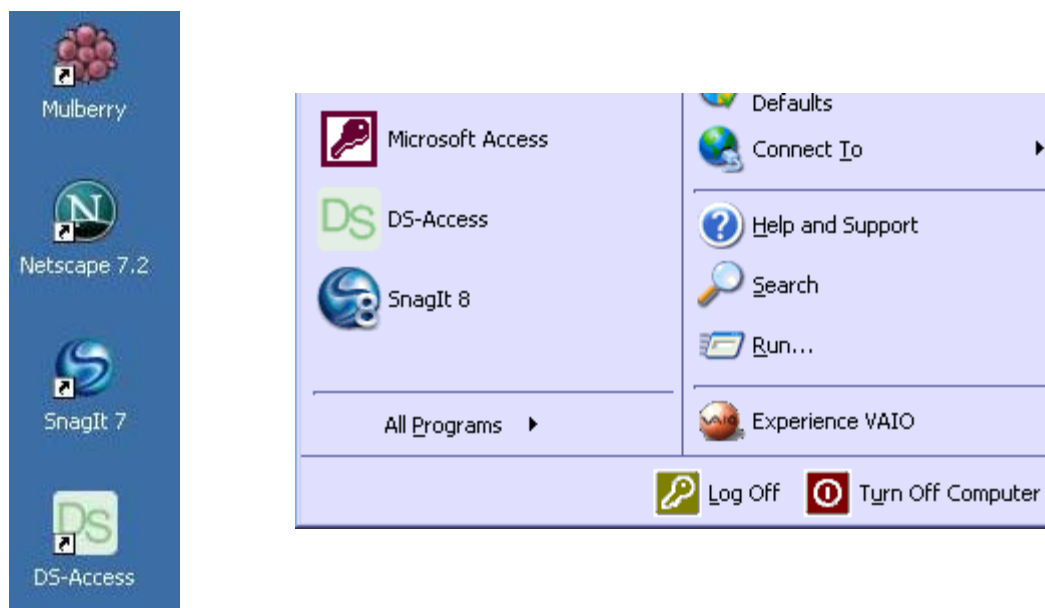
[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > [Familiarize](#) > Run DS-Access for the first time

Search the User Guide:



2.2 Run DS-Access for the first time

1. When DS-Access is installed it creates a shortcut icon on your Desktop, and another one on the Start Menu. Start DS-Access by double-clicking one of these shortcuts. **Note: You must always use one of these shortcuts to start DS-Access.**



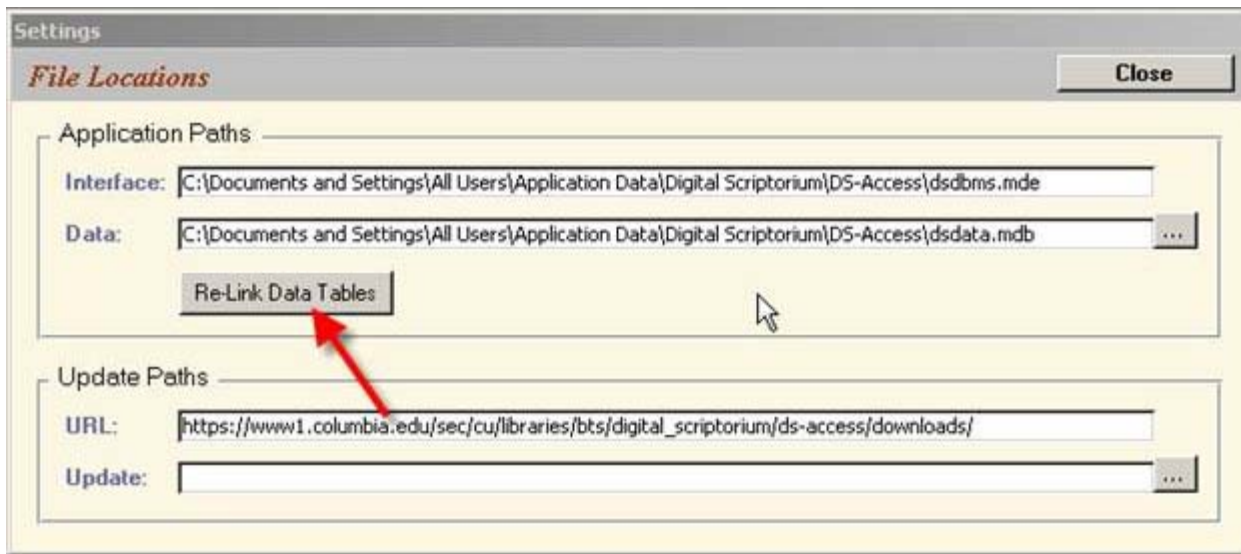
2. The first time you open DS-Access, you will be prompted to confirm the location where you chose to install it, and you must link the program's interface to it's data tables. Click OK to proceed to the File Locations screen.



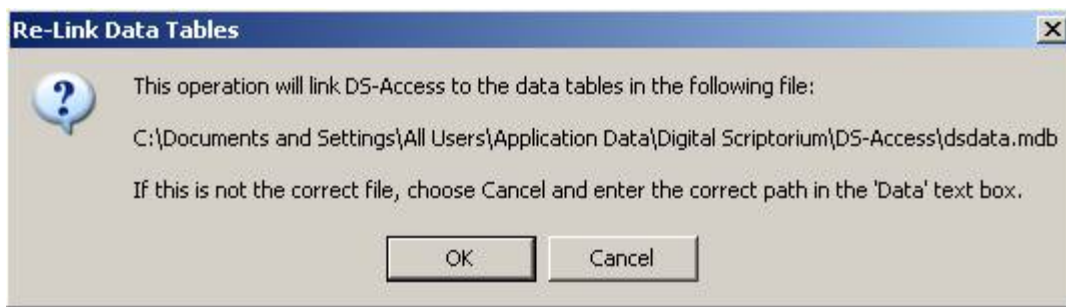
3. In the Application Paths section of the File Locations screen you will see the location of the two primary files used by DS-Access. If you have followed the instructions for an [Advanced DS-Access Installation](#), you should now update the path to the data file (dsdata.mdb) using the browse button [...].

4. Click Re-Link Data Tables. **Note: if you do not re-link the data tables, DS-Access will not work!**

2.2 Run DS-Access for the first time



5. When prompted to confirm that the data file is correct, click OK.



6. You will see a notification when the operation is complete. Click OK to proceed. **Note: Re-linking the data tables will only have to be done the very first time you run DS-Access.**



7. That's it! DS-Access is now ready to use. Proceed to the [Welcome Screen](#).

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Familiarize

Search the User Guide:



2.3 Skeleton of the Database

The four main levels of the database —Manuscript, Part, Text, Image— are the skeleton that holds the entire construct upright; you'll notice them invoked in the inputting, in the revising, in the output (in whatever format: printed report for the single description; entire body of material or the various parts into Excel, Access, XML). Because of their foundational importance, you'll encounter them over and over again. A schematic rendering of the levels looks like this:



As you can see here, the simplest relationship among the segments of a description of a manuscript is represented by the single line on the left, and in the case of medieval manuscripts it occurs most blatantly with fragments, but it could of course be the situation with a codex as well: one manuscript, which is to say, one call number (i.e. Manuscript level) was produced physically in one place and at one time (Part level), and it contains one text, or piece of one text (Text level), and the library may choose only one photograph to represent this manuscript (Image level).

More common for medieval manuscripts is a complex relationship among the segments: pastedowns and flyleaves are often membra disiecta from another codex; many texts are bound together; an abundance of images gives the DS user a sense of the book overall with its many scribes and different illustrations. The reality of this spreading relationship is abstracted into the database via the complete schema of the diagram: one manuscript, two parts, of which the second has two texts (of which the first has two images, while the second text of Part 2 has three images); and all of this is bound with Part 1 (the lines on the left).

But, whether the codex's segments relate to one another in a simple or in a complex manner, the four levels will structure all activity: Manuscript, Part, Text, Image. Bear them well in mind; they'll come up over and over again.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Familiarize Yourself with DS-Access

Search the User Guide:

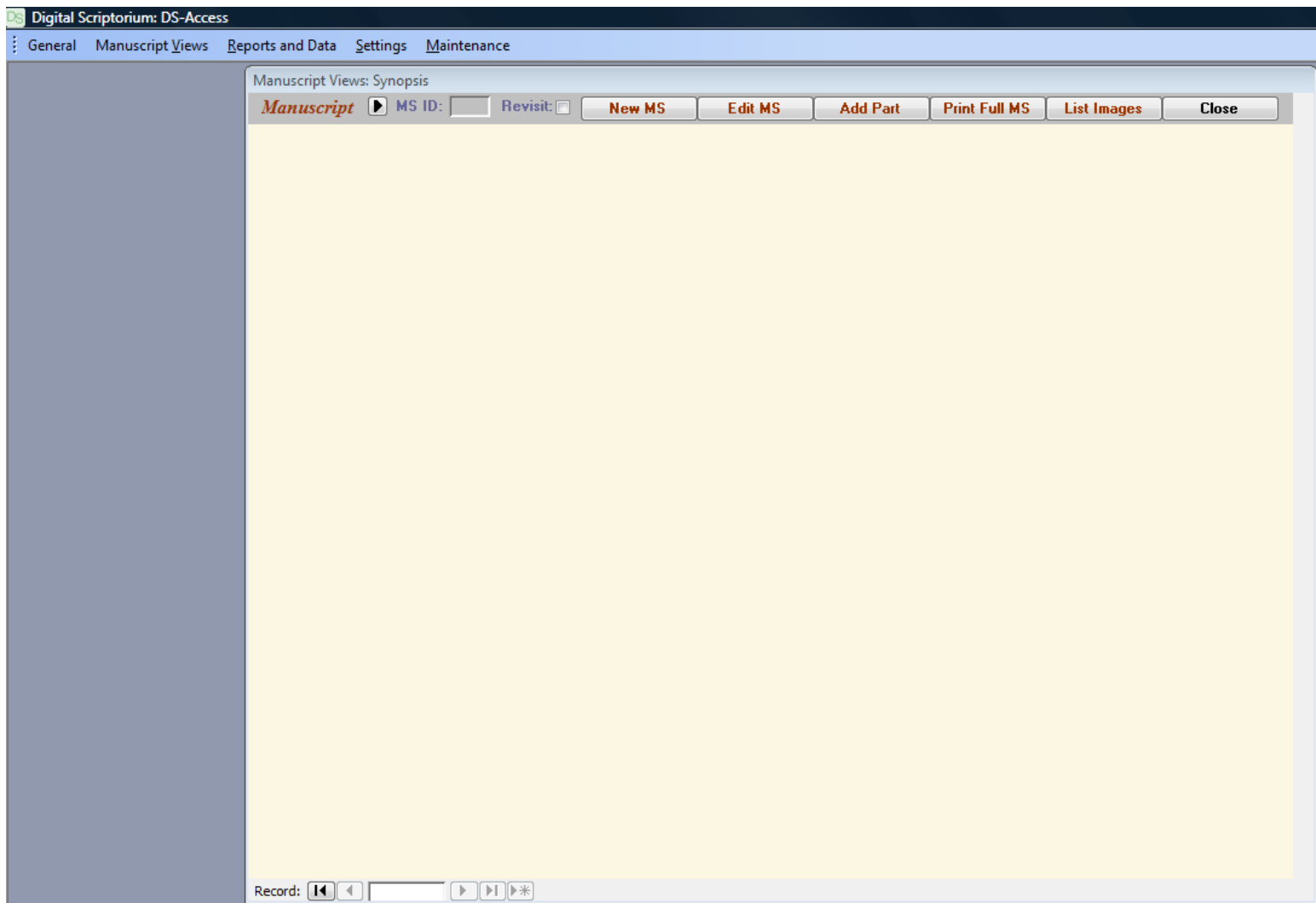


2.4 Look Around

Open the application by clicking on the pale green DS icon on your desktop. You'll see the Welcome Screen, in which a little boy reaches out through his letter D towards a blue grotesque.



Click on Synopsis to see the main viewing screen; it's also the one from which you'll make your way into the various other forms for adding and for editing descriptions. The first time you open it: tabula rasa.



You enter your first and all successive descriptions in the same way: to open the inputting form, click on its button, do that job, close that form; click on the button for the next level's form, enter the data, and click to close that form, and so on; the buttons to open the four forms are:

- New MS
- Add Part
- Add Text
- Add Image

Manuscript Views: Synopsis

Manuscript MS ID: 4 Revisit: **New MS** **Edit MS** **Add Part** **Print Full MS** **List Images** **Close**

Shelfmark: Suppress: Total Folios: ff. i + 128 + i Provenance: George A. Plimpton (1855-1936) Notes:

Nickname: Code:

Physical Issues: Binding: Imitative medieval binding of tawed leather ov

Acknowledgments:

Bibliography: De Ricci, p. 1757. Reproduction:

Source: C. W. Dutschke, in-house description. Inputter: L. D. Myrick Date: 1997-05-12 Reviser: C. W. Dutschke, 03/16/ Date:

Part Part ID: 4 Revisit: **Edit Part** **Add Text**

Part: 1 Support: Parchment Watermark: Folios: ff. 1-97v Doc.: Height: 204 Notes:

Country: England Cardinal Point: Region: City: Width: 145

Dated: Date: s. XIII*2# Year/Month/Day: Begin Date: 1250 End Date: 1299 Alphabet:

Scripts: Gothic book hand. Scribe: Music:

Artist: # of Scribes: Acknowledgments:

Rep Decoration: Layout: 29 long lines ruled in lead.

Other Decoration: Parted red and blue initials with flourishing.

Text Text ID: 6 Revisit: Subjects: 2 **Edit Text** **Add Image**

Folios: ff. 1-73 Author: Aristotle Other Assoc Name: Boethius, translator Docket:

Title: #Topica# Generic Title:

Language(s): Latin Acknowledgments: Seq: 1

Rubric:

Incipit: Propositum qui viem [isic#] negotii est methodum i

Explicit:

Link:

Images [3] Image ID: 5474

▶	1 f. 1	Opening initial with the fic
▶	2 f. 17v	3-line red initial in its origi
▶	3 ff. 23v-24	Ruling in lead; on the rect

Status of Text:

Notes:

Record: 1 of 2

Record: 1 of 2

No data entry or editing is performed on the Synopsis screen; it's intended to give you a bird's eye view of the material, and to act as the hallway with many doors that lead you to where you will accomplish the actual work. To make changes to extant descriptions, click on the button for the desired form:

- Edit MS
- Edit Part
- Edit Text
- [the small black arrow next to the image metadata]

Manuscript Views: Synopsis

Manuscript MS ID: 4 Revisit: **New MS** **Edit MS** **Add Part** **Print Full MS** **List Images** **Close**

Shelfmark: Suppress: Total Folios: Provenance: Notes:

Nickname: Code:

Physical Issues: Binding: Acknowledgments:

Bibliography: Reproduction:

Source: Inputter: Date: Reviser: Date:

Part Part ID: 4 Revisit: **Edit Part** **Add Text**

Part: Support: Watermark: Folios: Doc.: Height: Notes:

Country: Cardinal Point: Region: City: Width:

Dated: Date: Year/Month/Day: Begin Date: End Date: Alphabet:

Scripts: Scribe: Music:

Artist: # of Scribes: Acknowledgments:

Rep Decoration: Layout: Other Decoration:

Text Text ID: 6 Revisit: Subjects: 2 **Edit Text** **Add Image**

Folios: Author: Other Assoc Name: Docket:

Title: Generic Title:

Language(s): Acknowledgments: Seq: Status of Text:

Rubric:

Incipit: Explicit:

Link:

Images [3] Image ID: 5474

<input type="checkbox"/>	1	f. 1	Opening initial with the fic
<input type="checkbox"/>	2	f. 17v	3-line red initial in its origi
<input type="checkbox"/>	3	ff. 23v-24	Ruling in lead; on the rect

Record: of 2

Record: of 2

[2.4.1 Colors and Nesting of Levels](#)

[2.4.2 Moving through the Forms](#)

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Familiarize Yourself with DS-Access

Search the User Guide:



2.4.1 Colors and Nesting of Levels

You will have noticed that the colors of the four levels are different, but did you see how each larger color embraces and encloses its child color?

- Manuscript = pale yellow
- Part = light blue
- Text = brownish purple
- Image = lime green

This is a visual reminder of the nested nature of the levels. Even if a manuscript had seven parts, they would all lie inside the pale yellow arms of the manuscript; and even if each part had seven texts, all seven would be encircled by the light blue of the part, and the seven images would belong to the light purple of their parent, the text. Only one part and one text (and four images), however, remain on the surface in the Synopsis view at any one moment; existence of the others would be duly noted on the lower bars that count the records.

The levels are distinguished by color codes also as a reminder for when you reassign material in the Browse View (since Browse View employs the same colors for these levels).

The screenshot shows the following details:

- Title:** #tLogica#
- Generic Title:** [Empty]
- Language(s):** Latin
- Acknowledgments:** [Empty]
- Seq:** 1
- Rubric:** [Empty]
- Incipit:** Intenciones presentis est primo tractare de terminis
- Explicit:** [Empty]
- Link:** [Empty]
- Images:** [7]
- Image ID:** 1595
- Image List:**

▶	1 f. 1	Display script for opening
▶	2 f. 24v	Catchword in decorated
▶	3 f. 25	Space reserved for minia
▶	4 f. 44v	Flourished initials and alte
- Record Navigation:**
 - Record: 1 of 1
 - Record: 2 of 2
 - Record: 1371 of 1459

Here we see the record count in a database that has 1459 descriptions in it, and this record was entered 1371 records ago (the outermost / highest level: Manuscript); the numbers on the bar for the light blue level (Part) inform us that we are looking at the second of the two parts that make up this manuscript; there is one text in this part, and we are looking at the it; this particular text has seven images, although only four show up at a time in the Synopsis View's green Image space.



[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Familiarize Yourself with DS-Access

Search the User Guide: 

2.4.2 Moving Through the Forms

Manuscript Views: Synopsis

Manuscript MS ID: Revisit: **New MS** **Edit MS** **Add Part** **Print Full MS** **List Images** **Close**

Shelfmark: Suppress: Total Folios: Provenance: Notes:

Nickname: Code:

Physical Issues: Binding: Acknowledgments:

Bibliography: Reproduction:

Source: Inputter: Date: Reviser: Date:

Part Part ID: Revisit: **Edit Part** **Add Text**

Part: Support: Watermark: Folios: Doc.: Height: Notes:

Country: Cardinal Point: Region: City: Width:

Dated: Date: Year/Month/Day: Begin Date: End Date: Alphabet:

Scripts: Scribe: Music:

Artist: # of Scribes: Acknowledgments:

Rep Decoration: Layout: Other Decoration:

Text Text ID: Revisit: Subjects: **Edit Text** **Add Image**

Folios: Author: Other Assoc Name: Docket:

Title: Generic Title:

Language(s): Acknowledgments: Seq: Status of Text:

Rubric: Incipit: Explicit: Link: Notes:

Images (3) Image ID:

<input type="checkbox"/>	1	f. 1	Opening initial with the flc
<input type="checkbox"/>	2	f. 17v	3-line red initial in its origin
<input type="checkbox"/>	3	ff. 23v-24	Ruling in lead; on the rect

Record: of 2

Record: of 2

As you enter data, keep in mind the following essential points:

- You must enter the parent record (Manuscript level) before you can enter any descendant records (Part, then Text, then Image). The relationship among each of the successive four levels is parent-to-child; mythologically, we could characterize the full four generational succession as great-grandparent-to-grandparent-to-parent-to-child. Each generation might produce an only child, but it also might have many offspring. Concretely, the database wouldn't ever let it happen, that a parent might skip a generation and produce a grandchild: the Add [Part; Text; Image] buttons aren't activated unless the parent record exists.
- In the New MS, Edit MS, Add Part, Edit Part, Add Text, Edit Text, Add Image, and Image forms (eight forms; we show you pictures of them), the florescent pink-labeled fields are required fields which must contain data before you can close out the form. If you do not have catalogued information for these fields, you might key in some attractive garbage in the form of a question mark to temporarily satisfy the requirement with the intention of filling in the correct information later.

Remember, though, what paves the road to hell: be sure to put a check in the Revisit box before you leave this imperfect record, and be sure to regularly review the records that have an activated Revisit button. Look in the [Browse View](#) and you'll see a "greater than" sign (or closing angle bracket) in the left outer margin for each

manuscript, at each level where there is a checked Revisit button. In addition, you can verify where Revisit boxes are checked via the handy tool within Reports and Data. This, too, is a Best Practices habit: to regularly review the occurrence of checked Revisit boxes. Suppress is an option, too, in a ratcheting up of your acknowledged insecurity about a Manuscript (overall) or an Image (specifically). [Reports and Data](#) will provide lists of your unresolved use of the Revisit and Suppress boxes.

- You can progress quickly through fields by using the tab key. You can also click in the field into which you wish to enter data, or, if the field is a Yes/No box, you can tap on the space bar to toggle the Yes or the No response. To move backwards, press the Shift + Tab keys.
- You do not have to worry about saving the data you have entered. Once you leave a field, the information you entered there is saved; and once you leave a form, all parts of the data entered there are automatically saved. You do need to backup your data, though! See the section on [Maintenance](#) for easy backing up.
- You can cut, copy and paste data freely from field to field and from one form to another, even from another Microsoft application.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Familiarize Yourself with DS-Access

Search the User Guide:



2.5 Play Around

Go ahead; make a pretend record, and to be sure that you will certainly recognize it as ersatz, give it a blatantly false name: My Dog's MS 1. More importantly, check its [Suppress](#) box at the top of the New MS form. Enter descriptive information at the Manuscript level, close the form, open it again, change it. Try leaving a required field blank and see how DS-Access objects. Add new descendants: a couple of Parts, a bunch of Texts, as many Images as you want. This is a fake record, and once you have a sense as to how the program works, you should delete this record. In order to delete, you reverse the order followed in building the description in the first place, i.e. you start at the lowest level of the hierarchy (the Images), and work your way upwards, deleting each level as you go (the database won't allow you to behave in any other manner; you'll see).

This ersatz record contravenes one of the basic Best Practices rules: never enter silly information; it risks staying put. Don't count on the Suppress button to always and forever keep this record from public eyes; you never know. Delete the whole record.

Remember: you'll use the New or Add buttons to open a form if the record doesn't already exist; you'll use the Edit button in each case to open a form when it does; and the Save & Close, and Close buttons bounce you back to Synopsis.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Familiarize Yourself with DS-Access

Search the User Guide:



2.6 Ten Principles for Inputting

You, today's cataloguer/inputter, will profit from mistakes of the past of DS. For example, we originally had many more required fields than we do now. However, DS eventually learned that you can't proscribe complex cataloguing rules if you intend to get the viable material out there to the public asap (we learned this lesson by noticing the very large number of fields populated by "attractive garbage" whose sole function was to bypass the computer's demand for a certain piece of information).

Experience also taught us that we need to bow to the machine on some occasions. An ordered sort on the roman numerals of dates in paleographic convention isn't in the cards: "s. XV exeunte" will inevitably fall before "s. XV ineunte"; a search for all manuscripts copied between s. IX and s. XI sounds reasonable to a human but is risible to a computer. You'll appreciate our clever work-around, whereby the computer translates the paleographer's dating to arabic numerals via the [Darling Feature](#): "s. XV ineunte" automatically expands to a BeginDate of 1400 and an EndDate of 1415.

In the end, however, it's what you, the cataloguer/inputter does that will make DS run smoothly. Here are a few comments on inputting; they constitute a form of Best Practice not for the database's sake, but for the sake of the data itself and the humans who will read it.

1. Just because a field exists doesn't mean that you're obliged to fill it. This is not Mt. Everest and you are not Sir Edmund Hillary. In fact, if you aren't reasonably certain about the authenticity of your source and/or about the level of your own qualifications, it may be just as well to leave a non-required field blank. (Hint: "Incipit" is a field where we have noticed many an embarrassment.)

2. Overall, the descriptions in DS-Access are short, and people's memories are long. You don't need to duplicate information from one level to the next, or from one field to the next; for example a GenericTitle field infilled with "Bible" is ample, since there is a Language field where one may more appropriately insert "Latin" rendering "Bible. Latin" superfluous.

3. Children inherit the characteristics of their parents, so that a statement made about a manuscript at the topmost level (Manuscript) is also true of contents at the Image level, and everywhere in between. The economy of this is that one should push a statement as far up the genealogy as possible, to avoid having to repeat it at every instance lower in the genealogical tree. "We thank Prof. Pinco Pallino for his notes on this manuscript" is better placed in Acknowledgments at the top, than in that field for each and every Text two generations later (unless, of course, his notes pertained only to certain Texts).

4. Remember that certain very important fields (none of which is required by the database) are represented on the DS website by Browse Lists, so when inputting in these fields, phrase the entry in an alphabetizeable, indexable manner, while retaining read-order for proper names. The web-browseable fields are:

- Author
- Title
- Scribe
- Artist

Ergo, enter "Roman de la Rose" but not "The Roman de la Rose"; and enter "Master of the Gold Scrolls, workshop of" but not "Workshop of the Master of the Gold Scrolls"; but do say "Simon Bening" not "Bening, Simon." The [Data Dictionary](#) expatiates on this.

5. While entering captions for images, bear in mind the two main functions of the caption: it will be used in-house by the photographer and by the Q.C. people (most likely you) to verify that the correct image is being/was done; it will be used as a field-defined search bed for keywords by DS readers. Thus a phrase such as "Red paragraph marks" isn't helpful because such paragraph marks probably occur throughout the manuscript and in many manuscripts: the caption doesn't identify anything salient in that image (so such a caption doesn't help the photographer). Another example: to say that a manuscript employs "colors" in a border decoration is wasted effort, since the user is unlikely to search on the term "color" and once he has the image in front of his eyes, he can tell that it has "colors." "Gold" on the other hand might be a term people would search on because it immediately ratchets the manuscript up a notch in terms of expense (a shorthand term for "high quality"?).

6. DS is counting on very short records (have we already said that?) and has accordingly placed limits on field size. Concretely and until very recently, this seems to have had the greatest effect on the field for Provenance: so squeeze in laconic telegraphic info (not "information"; it's "info"; we're making a point). Skip explanatory words, e.g. "Sold at Christie's" when "Christie's" alone is clear. Take advantage of implied chronological order, e.g. "Donated to the Houghton Library by Philip Hofer" is covered by the fact that "Philip Hofer, donor" is the last name in the Provenance field in a Houghton record. While Provenance has now been expanded to Memo field length (for which see the [Data Dictionary](#)), as have a few other fields, don't take this as license for verbosity. That's not the goal.

7. Punctuation is a headache; humans and computers don't see it in the same way. Thus, if you can avoid using it, that's good. Please eschew especially the final period on something that doesn't even begin to look like a sentence, e.g. in the field for languages: Latin. (like that, with a period); we don't want it; people don't perform searches on "Latin." (like that, with a period), do they? If you prefer the more polished look of prose finishing up with a period, save it for the end of the Provenance field, or the end of the Decoration field, or Notes, or Acknowledgments (yes, good, in Acknowledgments).

Semicolons, that's another one. Please do use a semicolon followed by a space as a delimiter: Latin; French (when a manuscript has two languages). DS Central can teach computers to recognize "separate" entries this way.

8. Capitalization on the other hand is indifferent on the computer's terms but matters to the humans. Fields that open with lower case letters look unfinished, informal, too casual, even sloppy to humans. Begin fields with upper case letters, except, that is, for the ubiquitous "ff." (or its equivalent, "pp." if your manuscript is paginated); the combination "Ff." (or "Pp.") looks very odd.

9. Are you wondering where to position some piece of information in the database? Go look it up on the online DS! Chances are that someone else has already encountered this sort of issue, and the ease (or difficulty) you have in retrieving that information online will suggest how successful or pitiful the previous inputting strategy may have been.

10. No matter what, do not change the database: add no fields, change no properties. Remember that this is a consortial project and success depends upon all of us collecting data in the same way. DS-Central has locked down the front end (i.e. the schema, the application, the file named dsdbms) to make such changes all but impossible, and that's the reason why; Bitter Experience speaks. If you truly need something different, get in touch with DS-Central and we'll see what can be done to help you (or to talk you out of it).

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Enter an Entire Record

Search the User Guide:



3 Enter an Entire Record

This section of the User Guide walks you through the basic purpose of DS-Access: collecting the information about the manuscript and its images in a uniform way for all the DS partners. Section 4 gives you additional information on manipulating that information, while Section 5 works step-by-step through the features of the database, including all of the very nice workflow and tracking mechanisms. But first, let's enter data.

[3.1 Default Values](#)

[3.2 Manuscript Level](#)

[3.2.1 Diacritics \(Character Map\)](#)

[3.3 Part Level](#)

[3.3.1 Complications / Simplifications at the Part Level](#)

[3.3.2 List or Drop-down Boxes](#)

[3.3.3 Verification Lists: Script Names](#)

[3.3.4 Place and Date of Origin](#)

[3.3.4.1 Place of Origin](#)

[3.3.4.2 Date of Origin: Roman to Arabic Numerals](#)

[3.4 Text Level](#)

[3.4.1 Subjects](#)

[3.5 Image Level](#)

[3.5.1 Manuscript Metadata](#)

[3.5.1.1 Revisit, Suppress Images](#)

[3.5.1.2 Digital Object ID vs. Image ID](#)

[3.5.2. Technical Metadata](#)

[3.5.2.1 Capture ID](#)

[3.5.2.2 Legacy Image](#)

[3.5.2.3 Status of Images](#)

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Enter an Entire Record

Search the User Guide:



3.1 Default Values

Your copy of DS-Access has been specially configured for you, with codes (that DS Central uses) and display forms for the City, Institution and Repository (or Repositories) according to choices at your home institution. Before you begin entering records, please take a moment to check these: do the display forms in fact represent the desired formats? If not, change them. They are in the Settings menu with options for [present location](#) respectively as:

Institutions = most likely only one

Repositories = easily several of them

Default Values = with the city name

The second category of default information doesn't have immediate implications for your inputting, but you might as well check it now, too. This device builds the patterns for the image URLs that will eventually point to your institution's images on the web. Still in the Settings menu, check the information (which will be pre-installed if DS Central is hosting your images) under [Derivatives / URLs](#); you'll also read about this in the section on [Image Level](#) inputting.

If the URL pattern building isn't pre-installed, i.e. if your institution plans to serve its own images, make an appointment sooner rather than later with your institution's technical staff to determine the precise shape of your URLs, and to enter that pattern into DS-Access under Derivatives / URLs. Then contact DS Central to let them know what pattern your institution will follow, just in case there's some part of it that won't synch well with other institutions' URLs. No surprises, that's the mantra.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Enter an Entire Record

Search the User Guide:



3.2 Manuscript Level

Open the application by clicking on the desktop shortcut to DS-Access; it also works to click on the actual program file name (dsdbms.mde), wherever it may be located on your computer. Once you've clicked the program open, you'll see the familiar Welcome Screen, in which the dear little boy reaches out through his letter D towards a blue grotesque. Click on Synopsis for entry into the main form.



Click on the button New MS to open the form in which you'll do precisely that: begin the inputting of a new description of a manuscript. Fill in the fields appropriately. Appropriateness is easily determined by looking at the [Data Dictionary](#), because it's arranged in the same order as the fields in each level. You might remember that the florescent pink-labeled fields are required, but not to worry: if you don't remember, DS-Access will.

Manuscript Views

New Manuscript Suppress: Revisit: ABC... 123... Save & Close Cancel

▶ **City:** New York ▼

Institution: Columbia-NY ▼ Columbia University

Repository: NNC-RBML ▼ Rare Book and Manuscript Library

Shelfmark:

Total Folios:

Nickname: **Code:** ▼

Physical Issues:

Binding:

Provenance:

Notes:

Bibliography:

Reproduction:

Acknowledgments

Source:

Related Resource: **URL:**

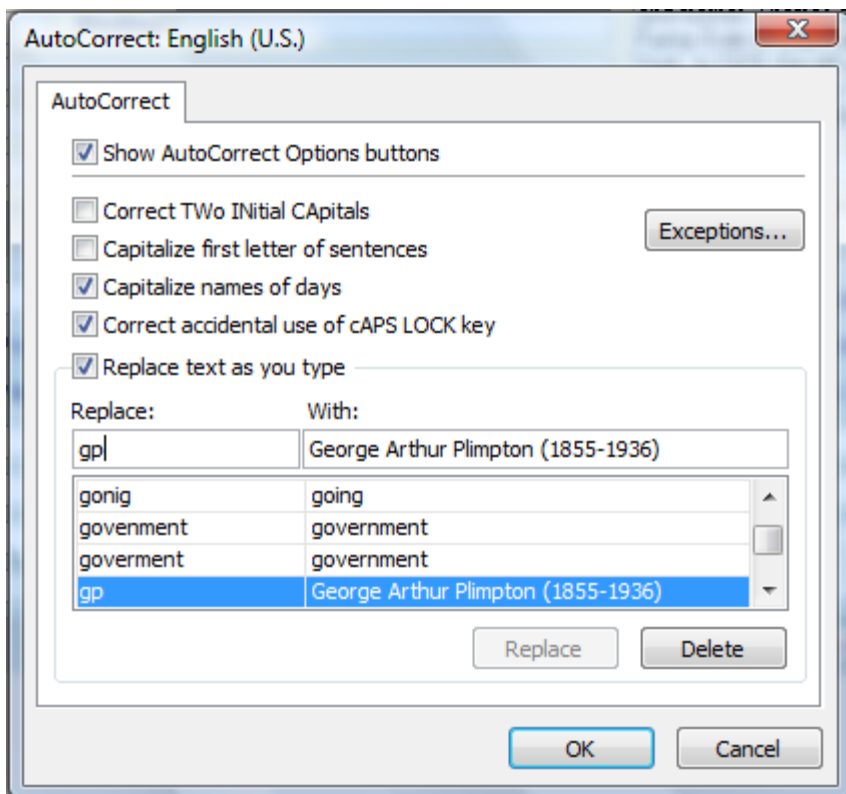
Related Resource: **URL:**

Related Resource: **URL:**

Inputter: **Date:** 2008-07-19 **MS ID:** 1745

Incidentally, you notice that there are seven pink labels on this form to signal required fields; yet you're puzzled at the three red arrows in the image. Why doesn't this Guide position arrows at the other four pink-labeled fields? Because the first three are for City, Institution and Repository, and they're taken care of via the default values which you've already set. The final pink-labeled field without an arrow is Date; don't worry your pretty little head about that; the database kindly supplies the current date all by its lonesome.

A hint: Ensure the correct inputting of call numbers and of foliation! Simplify the inputting of common text (e.g. the name and dates of your main donor; your own name as inputter)! Use the AutoCorrect Options in the Settings menu:



And here you will accomplish these tasks:

- uncheck "Correct TTwo INitial CAPitals" so that you can correctly input call numbers such as BP.096 (which otherwise Microsoft will insist upon translating to Bp.096)
- uncheck "Capitalize first letter of sentences so that you can correctly use small roman numerals after locus designations such as "pp." or "ff." (e.g., ff. i + 500 + ii)
- build useful codes (e.g. "gp" as given above)

If you have doubts about information entered (or not entered at all), check the [Revisit](#) box at the top of the form; both the [Browse View](#) and the [Report](#) of record segments marked "Revisit" will allow you to pull up the worrisome records and fix them. If your doubts are extreme, you could [Suppress](#) the entire record by checking the Suppress box at the top of the form.

When you're ready, click on the Save & Close button of this Manuscript form. If, instead, for any reason you decide not to keep the information that's now in this Add Manuscript form, you can simply Cancel it by pressing the eponymous button on the title bar. (You figured that out already.) Later, if you want to change any of the information in this form, or if you want to add to it, you have full power to do so: the Edit MS form exists for that purpose.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Enter an Entire Record

Search the User Guide:



3.2.1 Diacritics (Character Map)

The screenshot shows the 'New Manuscript' form with various fields like City, Institution, Repository, etc. A 'Character Map' dialog box is open, displaying a grid of characters. A red arrow points to the 'ABC... 123...' button in the form's toolbar.

Character Map Dialog Box:

Font: Arial

!	"	#	\$	%	&	'	()	*	+	,	-	.	/	0	1	2	3	4
5	6	7	8	9	:	;	<	=	>	?	@	A	B	C	D	E	F	G	H
I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z	[\
]	^	_	`	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p
q	r	s	t	u	v	w	x	y	z	{		}	~	ı	ç	£	¤	¥	
ı	§	¨	©	ª	«	¬	-	®	¯	°	±	²	³	´	µ	¶	·	,	'
º	»	¼	½	¾	¿	À	Á	Â	Ã	Ä	Å	Æ	Ç	È	É	Ê	Ë	Ì	Í
Î	Ï	Ð	Ñ	Ò	Ó	Ô	Õ	Ö	×	Ø	Ù	Ú	Û	Ü	Ý	Þ	ß	à	á
â	ã	ä	å	æ	ç	è	é	ê	ë	ì	í	î	ï	ð	ñ	ò	ó	ô	õ
ö	÷	ø	ù	ú	û	ü	ý	þ	ÿ	Ā	ā	Ă	ă	Ą	ą	Ć	ć	Ĉ	ĉ

Characters to copy:

Advanced view
U+0021: Exclamation Mark

While entering or editing information at any level (Manuscript, Part, Text, Image) you may encounter the need for diacritics; we've addressed the problem by providing you with a character map. You invoke the character map by clicking on the command button marked "A B C . . . 1 2 3"; this puts the character map in your system tray at the bottom of your screen. Once it's there, it will stay put throughout your work session; just click on it to pull it up into a useable space.

Select the character that you want by clicking on it; this enlarges the character and pulls it to the foreground; click on Select to put it into the dialogue box and to highlight the next activity: Copy. Then go back to the place in the record where you want the special character to reside, and put it there, via CTRL + V (the usual Insert command).

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3.3 Part Level

General Manuscript Views Reports and Data Settings Maintenance

Manuscript Views Parts

Manuscript Add Part Revisit: ABC... 123... Save & Close Cancel Close

Shelfmark: Part Number: Support: Height: Width:

Nickname: Watermark:

Physical Iss: Span Folios: Document: Dated:

Acknowledg: Country: Cardinal Point: Year/Month/Day:

Bibliograph: Region: Date:

Source: C. V. City: Begin Date: End Date:

Part Layout:

Part: 1 Scripts:

Country: # Scribes: Alphabet: Latin

Dated: Scribe:

Scripts: Or Music:

Artist: Figurative Decoration:

Rep Decora: Other Decoration:

Other Deco: Artist:

Folios: f Notes:

Title: #L Acknowledgments:

Language: Record: Manuscript Shelfmark: Plimpton MS 143 MS ID: 96 Part ID: 1744

Rubric: Record:

Incipit:

Explicit:

Link:

Click on Add Part to open the form on which you'll enter the information regarding a manuscript's physical characteristics. Enter data. Pink-labeled fields are required. Click on Save & Close. Or click on Cancel and you thereby jettison the record segment before it has really come into existence.

If at a later time further codicological examination reveals that a manuscript has more parts than originally entered, you'll bring that particular Manuscript level up to the visible surface in the Synopsis View; you'll click again on Add Part, enter the new information, and click on Save & Close. Then you can reassign the Text to its appropriate parent (you use the [Reassign](#) mechanism of the Browse View for that; more later). Perhaps, your brain being weary and confused, you wrote all the information for a certain Part, and for its multiple Texts, and for their vast descendance of Images, and only later did you discover that all should have been nested inside a different Manuscript. Easy as pie: go to that ill-begotten Part, and Reassign it; it and its children en masse hie themselves over to their new parent. (Remember, though, to change the Sequence number accordingly.) You can Delete a Part, too, and you know how to do it, but continue reading to plumb the depths of this potentially cruel behavior.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Enter an Entire Record

Search the User Guide:



3.3.1 Complications / Simplifications at the Part Level

Part has more complications than the other levels; is it because this very level is the one that contains the information most specific to medieval and renaissance manuscript books? After all, call number and provenance (at the Manuscript level), and author and title (at the Text level), and even Image with its locating information and caption are not unknown in the realm of the printed book.

Parts

Add Part Revisit: ABC... 123... Save & Close Cancel

Part Number: Support: Height: Width:

Watermark:

Span Folios: Document: Dated:

Country: Cardinal Point: Year/Month/Day:

Region: Date:

City: Begin Date: End Date:

Layout:

Scripts:

Scribes: Alphabet: Latin

Scribe:

Music:

Figurative Decoration:

Other Decoration:

Artist:

Notes:

Acknowledgments:

Manuscript Shelfmark: Plimpton MS 143 MS ID: 96 Part ID: 1744

In recognition, however, of the complexity of data entry at this level, and in anticipation of combining the information from many institutions, DS-Access provides a number of tools in the form of list or drop-down boxes (you can't or shouldn't need to change them), verification lists (you can see what you've called something in previous records), and automatic expansion to computer-readable forms (from roman to arabic numerals).

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Enter an Entire Record

Search the User Guide:



3.3.2 List or Drop-down boxes

There are three list / drop-down boxes, each offering a restricted set of options.

1. Support

- Paper
- Parchment
- Paper and parchment

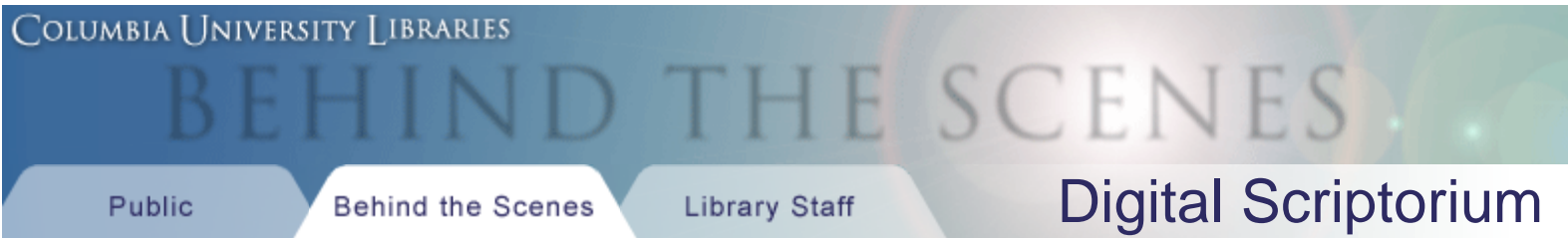
2. Cardinal Point

- North
- South
- East
- West
- Central, etc.

3. Alphabet

- Cyrillic
- Greek
- Latin

As soon as you start to type into any of these fields, DS-Access begins to fill the word out for you; when you have typed far enough into the word for your unambiguous choice, you may safely leave the field. All three boxes will also allow for a choice other than those offered.



[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Enter an Entire Record

Search the User Guide:

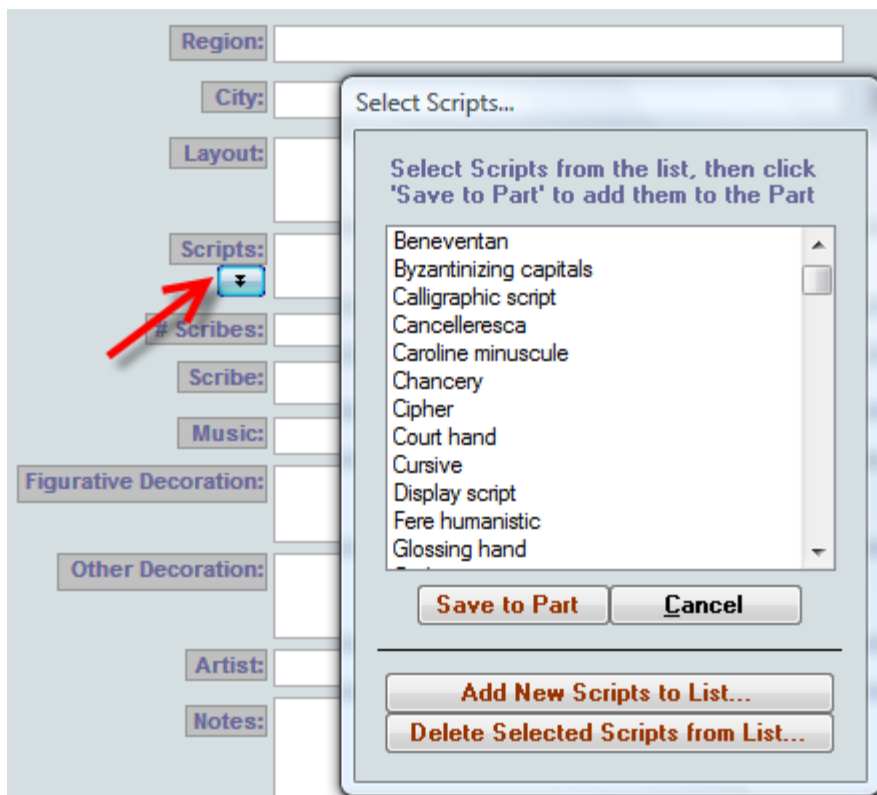


3.3.3 Verification lists; Script Names

There are two verification lists, Country and Script Names; we'll present Script Names first (in order to discuss together the issues about collecting and manipulating information on place and date of origin).

Script Names

Script terminology has been and continues to be a bugbear in manuscript studies, given the amount of national pride, history and habit that the various names represent. We know better than to attempt standardization in one project when it is light-years away in the larger field itself; at the same time, there are surely fewer script names than there are country names. Therefore, DS-Access offers a tool that encourages standardization, but makes room for inputter habit or in-house choices by allowing the insertion of additional script names into a prepopulated list.



The picture is self-explanatory. You can choose, one by one, as many script names as you need, and click them into the Script field. You can also add or subtract a script name to/from the list, to reflect local choices. By using this tool, you will build consistency within your own copy of the database, and you will cut down on typographical errors.

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Enter an Entire Record

Search the User Guide:



3.3.4 Place and Date of Origin

Place and date of origin are tricky for manuscripts: hard to assign, problematic to search, crucial for research. So for these two fundamental concepts, DS-Access provides options and granularity, while forcing the cataloguer to say *something*. If you can't even begin to guess, if your legacy data is silent, if you've no manuscript-studies friend you can impose upon, you could always put "Undetermined" in the Country and in the Date fields, but only as a last resort; how many DS users are going to search for "Undetermined"?

[3.3.4.1 Place of Origin](#)

[3.3.4.2 Date of Origin: Roman to Arabic Numerals](#)

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Enter an Entire Record

Search the User Guide:



3.3.4.1 Place of Origin

The screenshot shows a web form with several fields: Country, Region, City, Layout, and Scripts. The 'Country' field is highlighted in pink and has a dropdown menu open. The dropdown menu lists the following countries: Near East?, Netherlands, Netherlands?, Poland, Portugal, Portugal?, Rhaetia, and Spain. The 'Near East?' option is currently selected in the dropdown.

The verification list for Country displays the data that you have already entered into your own copy of the database; this is not a closed list and you may enter any country you like: even Oz or Middle Earth (although it's not a Best Practices recommendation to enter silly data). There are too many "countries" in medieval Europe in the thousand years of its history, for us to compile a definitive list and impose it upon the DS membership overall. We assume, however, that a particular collection and a particular cataloguer may have frequent and preferred names of countries; the listing of what has already been entered into your institutional copy of DS-Access will build some amount of in-house consistency and accuracy, even in typing (e.g. Low Countries or Netherlands? Italy not Itlay).

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Enter an Entire Record

Search the User Guide:



3.3.4.2 Date of Origin: Roman to Arabic Numerals

Date	s. XII [#] 2/4 [#]	1125	1150
te: 11	s. XII [#] 2/4 [#]	1140	1160
	s. XII [#] med [#]	1150	1175
	s. XII [#] 3/4 [#]	1150	1199
	s. XII [#] 2 [#]	1175	1199
	s. XII [#] 4/4 [#]	1185	1199
	s. XII [#] ex [#]	1190	1210
	s. XII/XIII	1200	1299
	s. XIII	1200	1215
	s. XIII [#] in [#]	1200	1225
	s. XIII [#] 1/4 [#]	1200	1250
	s. XIII [#] 1 [#]	1225	1250
	s. XIII [#] 2/4 [#]	1240	1260
	s. XIII [#] med [#]	1250	1275
	s. XIII [#] 3/4 [#]	1250	1299
	s. XIII [#] 2 [#]	1275	1299
	s. XIII [#] 4/4 [#]	1285	1299
	s. XIII [#] ex [#]	1290	1310
	s. XIII/XIV	1300	1399
	s. XIV	1300	1315
	s. XIV [#] in [#]	1300	1325
	s. XIV [#] 1/4 [#]	1300	1350
	s. XIV [#] 1 [#]	1325	1350
	s. XIV [#] 2/4 [#]	1340	1360
	s. XIV [#] med [#]	1350	1375
	s. XIV [#] 3/4 [#]	1350	1399
	s. XIV [#] 2 [#]	1375	1399
	s. XIV [#] 4/4 [#]	1385	1399
	s. XIV [#] ex [#]	1390	1410
	s. XIV/XV	1400	1499
174	s. XV [#] in [#]	1400	14

Here's an occasion where our Bitter Experience is to your Advantage. Initially DS-Access asked its cataloguers for the kind of date that the paleographers among you are used to seeing, the kind that Neil Ker specified in the introduction to his *Medieval Manuscripts in British Libraries* (1969-2002), and that Malcolm Parkes further emphasized in the introduction to his *Medieval Manuscript of Keble College, Oxford* (1979). The system employs roman numerals for the century and, for the parts of a century, superscript numbers or abbreviations for Latin words, e.g., s. XV^{ex} for "saeculo quinto decimo exeunte" to indicate a manuscript to which the date has been assigned by the paleographer, the art historian, the cataloguer—in short, a manuscript whose date does not derive from a scribal colophon. We were surprised (but we shouldn't have been) to discover that computer does not sort well on such dating conventions, hence the so-called Darling Feature, named in reminiscence of Mary Ealing at UC Berkeley who built it. The Darling Feature automatically expands the roman-numeral system to a BeginDate and EndDate in arabic numerals according to a fixed table. A set of translated dates from the turn of one century to the turn of the next, as example, is provided in the [Data Dictionary](#).

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Enter an Entire Record Search the User Guide:



3.4 Text Level

Manuscript Views

Add Text Revisit: **ABC... 123...** **Save & Close** **Cancel**

Range Folios: <input type="text"/>	Sequence Number: <input type="text"/>
Author: <input type="text"/>	Related Subjects:
Other Associated Name: <input type="text"/>	<input style="width: 100%;" type="text"/>
Title: <input type="text"/>	<input style="width: 100%;" type="text"/>
GenericTitle: <input type="text"/>	<input style="width: 100%;" type="text"/>
Language(s): <input type="text" value="Latin"/>	
Docket/Summary: <input type="text"/>	
Rubric: <input type="text"/>	
Incipit: <input type="text"/>	
Explicit: <input type="text"/>	
Status Of Text: <input type="text"/>	Link: <input type="text"/>
Notes To Text: <input type="text"/>	
Acknowledgments: <input type="text"/>	

Manuscript Shelfmark: **Part Number:**

MS ID: **Part ID:** **Text ID:**

Click on Add Text to open the form on which you'll enter the information regarding a part's text(s). Enter data for the first text. Click on Save & Close (or click on Cancel, and the record segment disappears permanently). Repeat Add Text as often as there are texts in the manuscript. Again, if at a later date you realize that there are more or fewer texts than originally entered, new records can be added or extant records deleted, as long as any eventual children of Text (i.e. the Images) are reassigned first. The database won't allow orphans, even if you attempt that cruelty.

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Enter an Entire Record

Search the User Guide:



3.4.1 Subjects

Subjects or rather, subject-related tags are the only fancy device at this level: you may enter up to three subjects/tags for any one text; the options derive from a closed list. Another result of Bitter Experience? In a way, yes. It's a question of scalability. As long as DS was relatively small, with only a few partners, and not many records, one could expect readers to one-by-one ask for various texts: missal; breviary; gradual; antiphonal; ritual; ordo; sacramentary ... and suddenly the list became long and uncertain, dependent, as it is, upon the choice of word of the inputter. How much nicer it would be if the reader could simply request "Liturgical" and all such manuscripts would be delivered as results of his search. In addition, a strictly Author- or Title-based entrance into a body of medieval manuscripts may not always be helpful, given the fluidity of such concepts. How much handier it would be if the reader could simply request "Historical" or "Arithmetic." And wouldn't a category for "Women's Studies" conveniently pull up anything a cataloguer might imagine tagging that way? A sermon against women dancing; a list of women's names; a book of hours with prayers in the feminine form, "ego miserrima peccatrix." Please read the [Data Dictionary](#) about Subjects.

The screenshot shows the 'Edit Text' interface for a manuscript. The main form includes fields for Range Folios (ff. 1-24v), Author (Guarino Veronese), Title (#Regulae grammaticales#), Language(s) (Latin), and others. A 'Related Subjects' section contains 'Grammatical' and 'Humanistic' with 'X' buttons for removal. An 'Add Subject' dialog box is open, showing a list of subject categories: Academic, Accounts, Alchemical, Allegorical, Amatory, Archival, Associations, and Astrological. Red arrows highlight the 'Add' button in the dialog and the 'X' buttons in the 'Related Subjects' list.

The Subject forms have a slightly different appearance on the Add Text and the Edit Text pages. But both allow excision (via the X to the right of the entered subject), should you change your mind.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Enter an Entire Record

Search the User Guide:



3.5 Image Level

Last but not least in the core 4-tier hierarchy of the database: the images. Without which there would be no DS. Much work has gone into this aspect of the database in recent times, with new means for tracking the workflow around photography (via Worksheet and Status), the photographic process itself (via Technical Metadata), and the crucial link between image record and image (via URLs). The entire procedure assumes that you, the cataloguer/inputter, will begin by choosing a page to be photographed, and will create a record for that image.

Everything flows forward from there. If instead photography is done before the records for the images are created, you will eventually need to take one of two possible actions:

1. insert the already extant image file name into the image record (see [Digital Object ID](#) and [Capture ID](#); ultimately see also [Derivatives / URLs](#)).
2. change the extant image file name to match that of the database-generated Digital Object ID

The result is in the end the same, but a photography-first work order will add the above extra step.

[3.5.1 Manuscript Metadata](#)

[3.5.1.1 Revisit, Suppress Images](#)

[3.5.1.2 Digital Object ID vs. Image ID](#)

[3.5.2 Technical Metadata](#)

[3.5.2.1 Capture ID](#)

[3.5.2.2 Legacy Image](#)

[3.5.2.3 Status of Images](#)

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Enter an Entire Record

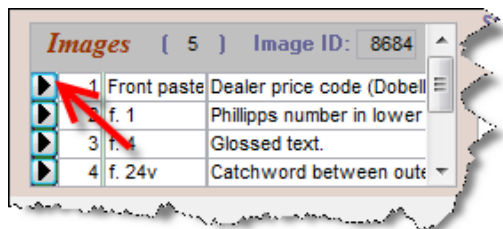
Search the User Guide:



3.5.1 Manuscript Metadata

Click on Add Image to open the form on which you'll enter the information regarding a text's image. This is a tabbed form —do you see the two tabs? on the upper left of the pale text area?— and the first tab you'll land on contains the Manuscript Metadata for the image: basically, it asks which part of the manuscript will be photographed, and it allows you to insert a caption if one is desired. Enter data for the first image. Click on Save & Close. Or click on Cancel, to cancel the present operation. Repeat Add Image as often as there will be images.

At a later date, more images can be added and/or others deleted at will. There is, however, no explicit "Edit Image" button; instead, you click on the small black arrow to the left of the image description to be edited.



When you go back into an image description to change or edit the description, the form will look quite different, due to the large orange space at the top (when you first added this new image, the orange space was not there):

Manuscript Views

Edit Image Revisit: **ABC... 123...** **+ Worksheet** **Reassign** **Delete** **Close**

Digital Object ID: 0000307

Derivatives Create Derivatives Generate URLs Delete Derivatives URL Generation Settings...

Manuscript Metadata Technical Metadata

Sequence Number: 4 Suppress:

Folio Number: ff. 12v-13

Caption: Quire break with change of hand; catchword centered in lower margin.

Faced with a vacuum, Mother Nature and you will want to fill it. Click on Create Derivatives and then on Generate URLs, and the specific URL pattern you've pre-established will come into being. "I did? I established a URL pattern? I don't remember doing that!" But maybe you aren't crazy; if DS Central is hosting your images, your copy of DS-Access came to you with the URL pattern already populated. Please go look at the section in Settings on [URL Generation](#), ok? And then open the Settings Menu, and look at the form under Derivatives / URLs; you'll know for sure.

Manuscript Views

Edit Image Revisit: **ABC... 123...** **+ Worksheet** **Reassign** **Delete** **Close**

Digital Object ID: 0000307

Derivatives Create Derivatives Generate URLs Delete Derivatives URL Generation Settings...

▶	http://www.columbia.edu/cgi-bin/dlo?obj=ds.UCRiverside-CA.CU-Riv.0000307&size=thumb	thumb
▶	http://www.columbia.edu/cgi-bin/dlo?obj=ds.UCRiverside-CA.CU-Riv.0000307&size=small	small
▶	http://www.columbia.edu/cgi-bin/dlo?obj=ds.UCRiverside-CA.CU-Riv.0000307&size=medium	medium
▶	http://www.columbia.edu/cgi-bin/dlo?obj=ds.UCRiverside-CA.CU-Riv.0000307&size=large	large

Manuscript Metadata Technical Metadata

Sequence Number: 4 Suppress:

Folio Number: ff. 12v-13

Caption: Quire break with change of hand; catchword centered in lower margin.

Iconclass:

If you are connected to the internet (and of course if the particular image has been placed on the server), the small black arrows to the left of the URLs lead you the online images in question, while still keeping you inside DS-Access; it's intended for quick verification of some question you may have about the image.

Manuscript Views

Edit Image Revisit: **ABC... 123...** **+ Worksheet** **Reassign** **Delete** **Close**

Digital Object ID: 7917

Derivatives Create Derivatives Generate URLs Delete Derivatives URL Generation Settings...

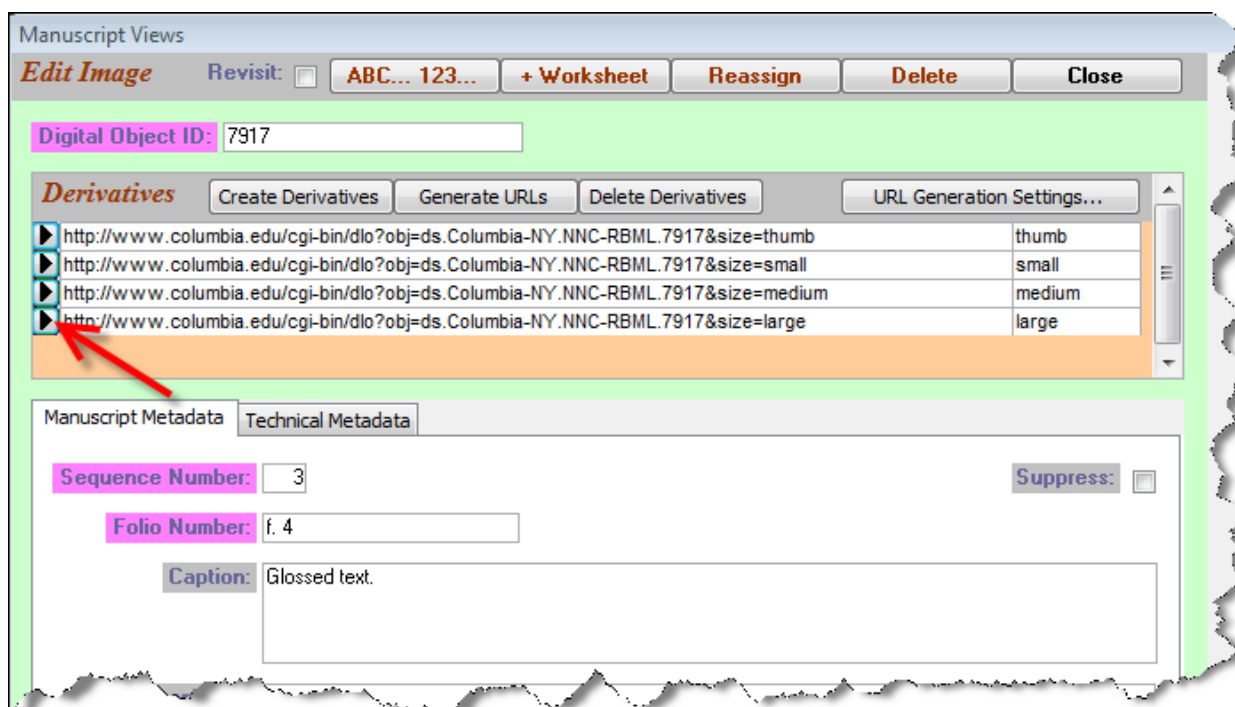
▶	http://www.columbia.edu/cgi-bin/dlo?obj=ds.Columbia-NY.NNC-RBML.7917&size=thumb	thumb
▶	http://www.columbia.edu/cgi-bin/dlo?obj=ds.Columbia-NY.NNC-RBML.7917&size=small	small
▶	http://www.columbia.edu/cgi-bin/dlo?obj=ds.Columbia-NY.NNC-RBML.7917&size=medium	medium
▶	http://www.columbia.edu/cgi-bin/dlo?obj=ds.Columbia-NY.NNC-RBML.7917&size=large	large

Manuscript Metadata Technical Metadata

Sequence Number: Suppress:

Folio Number:

Caption:



Manuscript Views

[View Derivative](#) MS Shelfmark: [Plimpton MS 119](#) Derivative ID: [17752](#) [Refresh](#) [Close](#)

Image Seq: [3](#) Folio Number: [f. 4](#) Caption: [Glossed text.](#)

URL: <http://www.columbia.edu/cgi-bin/dlo?obj=ds.Columbia-NY.NNC-RBML.7917&size=large>

ID: [3072](#) Resolution: [300](#) Size: [large](#) Notes: [Notes](#)



[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Enter an Entire Record

Search the User Guide:



3.5.1.1 Revisit, Suppress Images

Just like at the Manuscript level, you may decide to mark an image record in order to revisit it, and this is usually done because you have doubts about the caption. You may also/instead decide to Suppress the image. Why? Well, maybe all the other images for this manuscript have been finished, they're on a production server, and you want DS Central to add the manuscript's bibliographic record to the web; at the same time, you don't want the public request for this particular image to produce an error message, "No image available." Suppress would inhibit this one image segment record from appearing on the web until you were ready to un-suppress it.

Manuscript Views

Edit Image **Revisit:** ABC... 123... **+ Worksheet** **Reassign** **Delete** **Close**

Digital Object ID: 0005490

Derivatives **Create Derivatives** **Generate URLs** **Delete Derivatives** **URL Generation Settings...**

▶	http://www.columbia.edu/cgi-bin/dlo?obj=ds.Columbia-NY.NNC-RBML.0005490&size=thumb	thumb
▶	http://www.columbia.edu/cgi-bin/dlo?obj=ds.Columbia-NY.NNC-RBML.0005490&size=small	small
▶	http://www.columbia.edu/cgi-bin/dlo?obj=ds.Columbia-NY.NNC-RBML.0005490&size=medium	medium
▶	http://www.columbia.edu/cgi-bin/dlo?obj=ds.Columbia-NY.NNC-RBML.0005490&size=large	large

Manuscript Metadata **Technical Metadata**

Sequence Number: 3 **Suppress:**

Page Number: 35

There are [Reports](#) that will collect all the Revisit or all the Suppress checks at the Image Level, so there's no excuse for forgetting them, and leaving your image records not quite as polished up as you might have wished, or leaving your images completely invisible to the public.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Enter an Entire Record

Search the User Guide:



3.5.1.2 Digital Object ID vs. Image ID

The two terms sound confusing. Here's the difference: the Image ID number is the device that ties the Image record to its parent, the Text record. It's exactly the same kind of device as the Manuscript ID number, the Part ID number, the Text ID number; we humans pay no attention to these numbers; they are under the strict hegemony of the computer with the sole exception of their function in the Reassigning process. Please go look under [Reassigning](#) to read all about it.

Manuscript Views

Edit Image Revisit: ABC... 123... + Worksheet Reassign Delete Close

Digital Object ID:

Derivatives Create Derivatives Generate URLs Delete Derivatives URL Generation Settings...

▶ http://www.columbia.edu/cgi-bin/dlo?obj=ds.UCRiverside-CA.CU-Riv.0000307&size=thumb	thumb
▶ http://www.columbia.edu/cgi-bin/dlo?obj=ds.UCRiverside-CA.CU-Riv.0000307&size=small	small
▶ http://www.columbia.edu/cgi-bin/dlo?obj=ds.UCRiverside-CA.CU-Riv.0000307&size=medium	medium
▶ http://www.columbia.edu/cgi-bin/dlo?obj=ds.UCRiverside-CA.CU-Riv.0000307&size=large	large

Manuscript Metadata **Technical Metadata**

Sequence Number: **Suppress:**

Folio Number:

Caption:

Iconclass:

Notes:

MS Shelfmark: **MS ID:** **Part ID:** **Text ID:** **Image ID:**

On the other hand, the Digital Object ID number is the designator for the image itself. It may become part of the URL for that one image. You

will have decided upon formation of the URL when you determined the default Settings, whether you chose complete autogeneration by the computer with its various components, or whether you chose to hand-insert your own institution's ID into the Digital Object field on the Image form, and then to depend upon autogeneration for the rest of the URL's formation. This and the explanation for the button on this form, URL Generation Settings, are more fully laid out in the relevant section in [Settings](#).

Again, for the sake of completeness at this point, we repeat that some institutions will use the [Capture ID](#) instead of the Digital Object ID in the URL. Functionally, these two are the same for purposes of generating the individual image's URL: each is the unique identifier for the one image.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Enter an Entire Record

Search the User Guide:



3.5.2 Technical Metadata

The second tab in the Add Image form is for Technical Metadata. Most of its fields are provided for your convenience, since DS itself will never ("What, never?" "Well, hardly ever.") ask you for any of this information; in fact, if your institution collects photographic metadata in another system, you can safely ignore almost all of this. You will want to read about Capture ID, though, and in a bit about Legacy Images and a workflow tool called Status.

Manuscript Views

[Edit Image](#)
[Revisit:](#)
[ABC... 123...](#)
[+ Worksheet](#)
[Reassign](#)
[Delete](#)
[Close](#)

Digital Object ID:

Derivatives

[Create Derivatives](#)
[Generate URLs](#)
[Delete Derivatives](#)
[URL Generation Settings...](#)

http://www.columbia.edu/cgi-bin/dlo?obj=ds.Columbia-NY.NNC-RBML.7917&size=thumb	thumb
http://www.columbia.edu/cgi-bin/dlo?obj=ds.Columbia-NY.NNC-RBML.7917&size=small	small
http://www.columbia.edu/cgi-bin/dlo?obj=ds.Columbia-NY.NNC-RBML.7917&size=medium	medium
http://www.columbia.edu/cgi-bin/dlo?obj=ds.Columbia-NY.NNC-RBML.7917&size=large	large

Manuscript Metadata

Technical Metadata

Capture ID:

Capture Date/Time:

MIME Type:

Compression:

Colorspace:

Profile Name:

File Size:

Source Type:

Image Producer:

Host Computer:

Operating System:

Sampling Frequency Plane:

Sampling Frequency Unit:

X Sampling:

Y Sampling:

Image Width:

Image Length:

Bits Sample:

Samples Pixel:

Target Type:

Scanner:

Scanner Software:

Camera Manufacturer:

Camera Model:

Camera Software:

Camera:

Lens:

Focal Length:

Scene Illuminant:

Legacy Image: **Status:**

MS Shelfmark:
MS ID:
Part ID:
Text ID:
Image ID:

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Enter an Entire Record

Search the User Guide:



3.5.2.1 Capture ID

Manuscript Views

[Edit Image](#) Revisit: [ABC... 123...](#) [+ Worksheet](#)

Digital Object ID:

Derivatives [Create Derivatives](#) [Generate URLs](#) [Delete D...](#)

- <http://www.columbia.edu/cgi-bin/dlo?obj=ds.Columbia-NY.NNC-RBML.0>
- <http://www.columbia.edu/cgi-bin/dlo?obj=ds.Columbia-NY.NNC-RBML.0>
- <http://www.columbia.edu/cgi-bin/dlo?obj=ds.Columbia-NY.NNC-RBML.0>
- <http://www.columbia.edu/cgi-bin/dlo?obj=ds.Columbia-NY.NNC-RBML.0>

Manuscript Metadata Technical Metadata

Capture ID:

Capture Date/Time:

MIME Type:

Compression:

Your institution's imaging staff will know what the Technical Metadata fields are about, so we'll only pause to comment on the first one: Capture ID. Formally, this is the ID generated by imaging software at the time of capture. We provide a field for it because some institutions may use it as the file name for the image itself. Since, however, you must hand-enter any data (ergo, the database puts no controls on the content of Capture ID, beyond exclusion of duplication), your institution may prefer to follow yet another image file-naming system (other than the DS-Access generated Digital Object ID, or the imaging software generated Capture ID); you could potentially, therefore, use this field to hold whatever unique identifier you wanted. If you use a different system, please consult with DS Central first, to be sure that your system and DS's are compatible.

If the field, Capture ID, is to be part of the URLs of your institution's images, please read and act upon the section in Settings on [URL Generation](#).

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Enter an Entire Record

Search the User Guide:



3.5.2.2 Legacy Image

The universally useful bits in the tab headed Technical Metadata are intended to help workflow, especially for the ever fragile link between bibliographic and photographic progress. I refer to the two last items in this tab: Legacy Image; Status.

The screenshot shows a form with the following fields:

- Lens: [input field]
- Focal Length: [input field]
- Scene Illuminant: [input field]
- Legacy Image: [checkbox]
- Status: [dropdown menu]

Below these fields are input fields for S ID: 5, Part ID: 4, Text ID: 7, and a field with the number 8. The Status dropdown menu is open, showing options: Worksheet, New, Worksheet, In-Process, and Complete. Red arrows point to the Legacy Image checkbox and the Status dropdown menu.

Legacy Image should be checked if the image in question was not captured specifically for DS, but if it was inherited from another project or campaign, whether digital or via film intermediary. This will allow your institution, at any point, to tally up the number of images produced to a standard other than DS's, since your institution may want to apply for new funding for replacement photography; or it may be useful in answering a reader's inquiry about the nature of the image; it is a basic piece of knowledge about an image, and we thought you'd like to track it.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Enter an Entire Record

Search the User Guide:

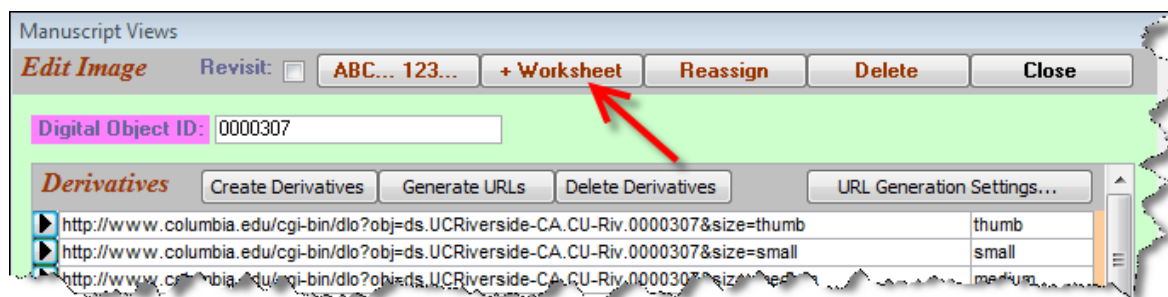


3.5.2.3 Status of Images

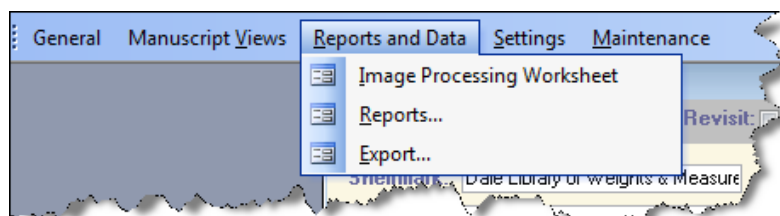
Status is a drop-down box with four choices: New; Worksheet; In-Process; Complete, three of which occur automatically; the last, Status=Complete, requires your personal and assiduous attention.

Status: New. This is the default status of an image at the moment at which you enter information about it at the Manuscript Metadata tab, and then Save & Close the Image record.

Status: Worksheet. When you are preparing the list of manuscript shelfmarks with relevant images to hand to the photographer, you open each chosen image record by bringing to the surface in the Synopsis View the relevant Manuscript, Part, Text; in the Image window, you then click on the small black arrow to the left of the desired image, and you thus arrive at the Edit Image screen. At the top of that screen you'll find a button labeled "+ Worksheet". Click on that button, and the information about the image is transferred to the Worksheet; at that very moment, Status, for this particular image, changes its designation automatically to Worksheet.



The Worksheet itself is found by going to the main top toolbar for DS-Access, and choosing "Reports and Data"; the first item listed is the [Image Processing Worksheet](#). You can print the Worksheet, use it to pull the manuscripts intended for that day's photography, and you can hand the Worksheet to your photographer. He'll even find a checkbox on the printed Worksheet so that he can manually check off each image as he works his way through the list.



Status: In-Process. When you have printed out the Worksheet, you can then delete it in order to start a new fresh Worksheet for the next stint of photography. The "Remove All" button on the Worksheet does precisely that. It also changes the status of each image that had been on the Worksheet, and that was so designated, to the next step of an image's status; each image automatically becomes Status=In-process.

If necessary, instead of removing *all* the images, you can remove selected ones individually, by clicking on the X button on the right of the form. This changes the status situation back to New.

Reports and Data

Image Processing Worksheet Images: 80

Shelfmark	Digital Object ID	Folio Number	Caption	Notes To Photographer	
▶ Med/Ren Frag. 088	8897	Fragment	Letter "S."		X
▶ Med/Ren Frag. 088	8898	Fragment	Letter "Q" of text beginning "Qui non per ignorantia		X
▶ Med/Ren Frag. 088	8899	Fragment	Letter "V."		X
▶ Med/Ren Frag. 089	8900	Side 1	Textual division signalled by 2-line initial, "Hac cons		X
▶ Med/Ren Frag. 089	8901	Side 2			X
▶ Med/Ren Frag. 090	8962	f. 1	Early modern pagination upper right; correction to t		X
▶ Med/Ren Frag. 090	8963	f. 1v	Correction to text lower left, added via marginal not		X
▶ Med/Ren Frag. 091	8910	f. 1	Rubric for first nocturn.		X
▶ Med/Ren Frag. 091	8911	f. 1v	Rubric for second nocturn.		X
▶ Med/Ren Frag. 091	8912	f. 2	"35" on what would have been the spine of the bo		X
▶ Med/Ren Frag. 091	8913	f. 2v	"Superflua" as rubric.		X
▶ Med/Ren Frag.	8914	Recto	"Allalujia" with music notation added in the ma		X

Status: Complete. The ball is now squarely in your court. The computer has no way of knowing when the photographer has finished his work, when the manuscript is returned to the vault, when the image is placed on a server. It's up to you to go back to that record and manually change the image's status to Complete. You'll be glad you did when you're assessing current levels of work on your DS project; you'll be glad you did when you need to predict work left to accomplish or when you're writing progress reports.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Edit, Reassign,
Delete

Search the User Guide:



4 Edit, Reassign, Delete

This section is for the rethinking, the redoing, the changing of records you've already input, whether they be records of bibliographic nature or photographic. The movement from draft to final copy has been with us for a long time; with web-based presentations, however, revision, addition, correction might continue over a long period of time. Indeed, it's one of the principles of DS that knowledge of the manuscripts here described will constantly spiral upwards, so that one correction will spark another, and that one yet a third one, and so on. Thus, this section matters deeply.

[4.1 Edit MS, Part, Text](#)

[4.2 Edit Images](#)

[4.3 Reassign](#)

[4.4 Delete](#)

[4.5 Data Dictionary](#)

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Edit, Reassign,
Delete

Search the User Guide:



4.1 Edit MS, Part, Text

By now you've encountered the various Edit buttons that bedeck the various title bars: Edit Manuscript, Edit Part, Edit Text. With regard to the images, the process has a slightly different appearance, so we'll discuss [editing images](#) separately. On the three upper levels of the description hierarchy, this is the manner for proceeding. Bring the manuscript description that you're working on up to the surface in the Synopsis View. Bring the part and the text up to the surface. Click on the relevant Edit button, make whichever changes or additions you planned on, click on the Close button. If you haven't respected the same laws for required fields and field data types as you did for the New [Manuscript; Part; Text], the database police will spring into action and forbid your illicit behavior. There, all done, it's as simple as that.

Except, that is, for one point: if you find that your revisions are sufficiently beyond the correction of a typographical error, if they warrant a memory of your action upon them (and the choice is entirely up to you), you may use the Reviser and its Date fields at the Manuscript level, no matter at which level you accomplished the revision —remember, the child inherits the characteristics of the parent, all the way up the genealogical tree. So, in the fields designated to record the revision process, enter your name; enter the day's date.

Related Resource:	<input type="text"/>	URL:	<input type="text"/>
Related Resource:	<input type="text"/>	URL:	<input type="text"/>
Inputter:	<input type="text" value="L. D. Myrick"/>	Date:	<input type="text" value="1997-05-12"/>
Reviser:	<input type="text" value="C. W. Dutschke"/>	Date:	<input type="text" value="2006-03-19"/>
		MS ID:	<input type="text" value="2"/>

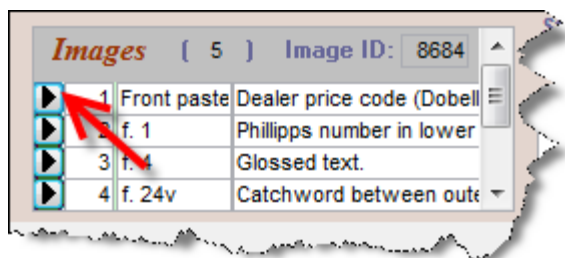
Later, if you need to count out the number of times you had to revise the original inputting, it's simple to do so. "So what happens if I need to revise a description a second time? Or a third time?" DS makes the assumption that the most recent revision is the one that indeed reviewed the entire description and thereby accepted responsibility for it. So DS tracks the initial inputting and the most recent revision only. Write over the previous Reviser's name and the previous ReviserDate.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Enter an Entire Record

Search the User Guide:



4.2 Edit Images



Nested in the Synopsis View is the form for images that have already been chosen and entered into DS-Access. These are the images that belong to the visible hierarchy on the screen at that moment: that parent Text, itself a descendant of that one Part, and going upwards in the pedigree to the Manuscript whose shelfmark is in evidence. Note the counter in the title bar: it tells how many images there are for the particular parentage on the Synopsis surface. In the sample shown above, we see that this text has five images, but we know that the form displays no more than four image selections at a time; we'll use the vertical scroll bar on the right to see the rest of the list of selected images.

Also on the title bar is the Image ID number of first image of this particular set (here it's 8684, which I mention so that we can be sure that you see what I see). The Image ID number only comes into play for us humans when we're [reassigning](#) an image to a different text; otherwise you may ignore it with impunity.

The visible columns are: Sequence number; Folio; Caption, and they will order themselves according to the Sequence number that you entered manually into each Image record, independently of the order in which the image selection was accomplished.

If you'd like to make changes to any one image record, click on the small black arrow to the left. Up pops the Edit Image form; have your will with it. Close it.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Enter an Entire Record

Search the User Guide:



4.3 Reassign

Because this process is a function of the Browse View of the manuscripts, it will be discussed there. Here we'll merely hint at its purpose: adoption. You've determined that a particular Image or Text or Part should be under the tutelage of a different Text or Part or Manuscript, and you want to establish the new relationship. It's a more drastic form of editing than the one previously discussed, but editing it is, so we draw your attention to it here. But go learn about it [there](#).

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

Last published: 2009-01-03
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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Edit, Reassign,

Delete

Search the User Guide:



4.4 Delete

An entire record segment may be wrong to so dire a point, that it just needs to disappear. It's easy to make it sleep with the fishes: you press the Delete button on the upper right of the record segment's title bar. The computer asks if you're sure about it, and if you say yes, that record segment is a goner. But if the record segment has offspring, they have to be dealt with first, either by reassigning them to a new parent record, or by deleting them. You'll make the right choice; we have confidence in you.

Note: "Delete" is what you do to a record segment that already exists; on the other hand, "Cancel" is your equivalent action on a record segment that you've just been working on, but that hasn't yet seen you press Save & Close.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Edit, Reassign,
Delete

Search the User Guide:



4.5 Data Dictionary

The details on which sorts of data are to be entered into the various fields is covered in detail in the Data Dictionary; you'll find there definitions, data types (numeric/ text/ alphanumeric), size limitations on the fields, requirements, and examples. As with voting, read the [Data Dictionary](#) early and often.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

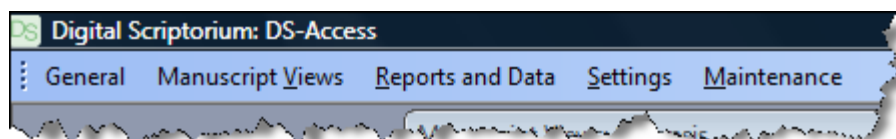
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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide:



5 Five Title Bar Menus

Okay, here we go with the actual nitty gritty of this manual. The order of presentation follows the drop-down menus of the bar across the top of DS-Access: General; Manuscript Views; Reports and Data; Settings; Maintenance.



[5.1 General Menu](#)

[5.1.1 Welcome Screen](#)

[5.1.2 About DS-Access](#)

[5.1.3 Exit](#)

[5.2 Manuscript Views](#)

[5.2.1 Synopsis View](#)

[5.2.1.1 Sequence Numbers](#)

[5.2.1.2 ID Numbers](#)

[5.2.1.3 Revisit](#)

[5.2.1.4 Suppress](#)

[5.2.1.5 Print Full MS](#)

[5.2.1.6 List Images](#)

[5.2.2 Browse View](#)

[5.2.2.1 Reassign](#)

[5.2.3 List View](#)

[5.2.4 Datasheet View](#)

[5.2.4.1 Sort](#)

[5.2.4.2 Freeze](#)

[5.2.4.3 Hide](#)

[5.2.4.4 Find](#)

[5.2.4.5 Replace](#)

[5.2.4.6 Copy and paste](#)

[5.2.5 Images across DS-Access](#)

[5.3 Reports and Data](#)

[5.3.1 Image Processing Worksheet](#)

[5.3.2 Reports](#)

[5.3.3 Revisit: Suppress](#)

[5.3.4 Code](#)

[5.3.5 Images](#)

[5.3.5.1 Image Selection](#)

[5.3.5.2 Image Status](#)

[5.3.5.3 Legacy Images](#)

[5.3.5.4 Images without Derivatives](#)

[5.3.5.5 Derivatives without URLs](#)

[5.3.6 Export](#)

[5.4 Settings](#)

[5.4.1 Default Values for Present Location](#)

[5.4.1.1 Institutions](#)

[5.4.1.2 Repositories](#)

[5.4.1.3 Default Values: City](#)

[5.4.2 Derivative Sizes](#)

[5.4.3 Derivatives / URLs](#)

[5.4.3.1 Develop URL Pattern](#)

[5.4.3.2 Create / Delete Derivatives](#)

[5.4.3.3 Generate Derivative URLs](#)

[5.4.4 Digital Object IDs](#)

[5.4.5 File Locations](#)

[5.4.5.1 Re-Link Data Tables](#)

[5.4.6 AutoCorrect Options](#)

[5.5 Maintenance](#)

[5.5.1 Back Up Data](#)

[5.5.2 Back Up Application](#)

[5.5.3 Compact and Repair Data](#)

[5.5.4 Compact and Repair Application](#)

[5.5.5 Update DS-Access](#)

[5.5.6 Technical Support](#)

[Behind The Scenes Home](#) >

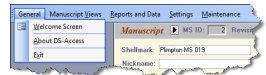
[About Behind the Scenes](#) >

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Technical Information > DS-Access > Versions > User Guide > Title Bar Menus

Search the User Guide:

General Menu



This is the first category on the left, containing three options:

- Welcome Screen
- About DS-Access
- Exit

Welcome Screen

The Welcome Screen is the one with the little boy and the blue grotesque (we won't bother showing it to you again).

About DS-Access

About DS-Access

Digital Scriptorium: DS-Access

DS-Access is a data capture tool for Digital Scriptorium:
<http://www.scriptorium.columbia.edu>

Information about the project is available at:
https://www1.columbia.edu/sec/cu/libraries/bs/digital_scriptorium/

Project: Digital Scriptorium

Application: DS-Access

Edition: Runtime

Interface Version: 9.0.2

Schema Version: 9.0.0

Release Date: 2008-02-14

Requirements: Microsoft Windows 2000+

Distributor: Columbia University Libraries

Acknowledgements: University of California, Berkeley
 Columbia University Libraries

Licensed To: Columbia University in the City of New York

* Welcome screen image from Columbia University, RBH, Western MS 12, f. 46v

What you see (above) is what you get (when you choose About DS-Access) with this exception: the "Licensed To" information will contain the name of your institution. If it doesn't, please tell us! Otherwise, the rest of this form is self-explanatory, so we'll keep moving.

Exit

The third option in the General menu is Exit. No comment called for here, either; you try it once and you see that it takes you out of DS-Access altogether and shuts the program down.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide:



5.1.1 Welcome Screen

The Welcome Screen is the one with the little boy and the blue grotesque; you've probably seen it before, and now you'll be able to admire it again. It has the main series of buttons that you'll use in inputting and editing data (although all these are also available along the top title bar under the menu, Manuscript Views) and it has the button for Reports (to aid you in tracking progress, or rather, lack thereof).

DS-Access Welcome Screen



- Synopsis
- Browse
- List
- Datasheet
- Reports

- About DS-Access
- Close

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide:



5.1.2 About DS-Access

About DS-Access

Digital Scriptorium: DS-Access

DS-Access is a data capture tool for Digital Scriptorium:
<http://www.scriptorium.columbia.edu>

Information about the project is available at:
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Licensed To: Columbia University in the City of New York

* Welcome screen image from Columbia University, RBML, Western MS 12, f. 49v

What you see (above) is what you get (when you choose About DS-Access) with this exception: the "Licensed To" information will contain the name of your institution. If it doesn't, please tell us! Otherwise, the main value to you of this page lies in the Interface and Schema version numbers; if you run into problems, DS Central may ask you for these numbers to see if the bug we're all attempting to squash is endemic to one version or another.

The rest of this form is self-explanatory, so we'll keep moving.

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide:



5.1.3 Exit

The third option in the General menu is Exit. No comment called for here, either; you try it once and you see that it takes you out of DS-Access altogether and shuts the program down.

[Behind The Scenes Home](#) >

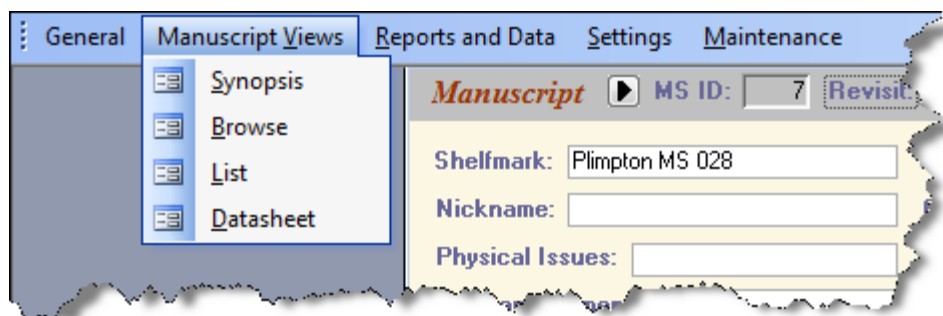
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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide:



Manuscript Views



There are four choices in the drop-down menu for Manuscript Views:

- Synopsis
- Browse
- List
- Datasheet.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus

Search the User Guide:



5.2.1 Synopsis View

[5.2.1.1 Sequence Numbers](#)

[5.2.1.2 ID Numbers](#)

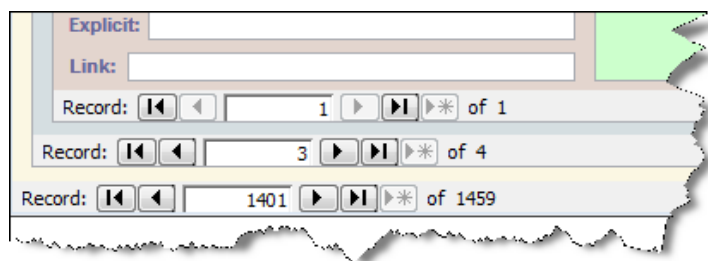
[5.2.1.3 Revisit](#)

[5.2.1.4 Suppress](#)

[5.2.1.5 Print Full MS](#)

[5.2.1.6 List Images](#)

Synopsis allows you to see on one screen the almost-complete information along one line of descent of the manuscript's genealogy. You can envision the nesting of levels inside of other levels, each one dependent upon the one above it, by looking at the colors: the pale yellow of the Manuscript level envelopes the entire description; Part's light blue encircles all its descending Texts; Text's light purple hugs its children Images.



If you wish to see other Parts or other Texts of a given Manuscript, click to the left or to the right on the arrows at the bottom of the appropriate level. The example above shows that you are looking at the one Text, the only child of this Part (according to the [Sequence number](#)), and at the third of four Parts (again, according to the Sequence number which you yourself will have established). The Manuscript number however was established, not by you, but by DS-Access: in the above example, the Synopsis View is displaying the 1401st Manuscript record that was entered, of the total in this copy of the database, i.e. 1459. If, instead, you wish to see a different manuscript, instead of remembering precisely the order in which all manuscripts were entered (gasp), you will be pleased to use a more direct method: CTRL + F, discussed in the next section. Voilà.

Manuscript Views: Synopsis

Manuscript MS ID: 4 Revisit: **New MS** **Edit MS** **Add Part** **Print Full MS** **List Images** **Close**

Shelfmark: Suppress: Total Folios: Provenance: George A. Plimpton (1855-1936). Notes:

Nickname: Code:

Physical Issues: Binding: Acknowledgments:

Bibliography: Reproduction:

Source: Inputter: Date: Reviser: Date:

Part Part ID: 4 Revisit: **Edit Part** **Add Text**

Part: Support: Watermark: Folios: Doc.: Height: Notes:

Country: Cardinal Point: Region: City: Width:

Dated: Date: Year/Month/Day: Begin Date: End Date: Alphabet:

Scripts: Scribe: Music:

Artist: # of Scribes: Acknowledgments:

Rep Decoration: Layout: Other Decoration:

Text Text ID: 6 Revisit: Subjects: 2 **Edit Text** **Add Image**

Folios: Author: Other Assoc Name: Docket:

Title: Generic Title:

Language(s): Acknowledgments: Seq:

Rubric:

Incipit: Images [3] Image ID: 5474

Explicit:

Link:

Record: of 2

Record: of 2

Image ID	Folio	Description
1	f. 1	Opening initial with the fl
2	f. 17v	3-line red initial in its origi
3	ff. 23v-24	Ruling in lead; on the rect

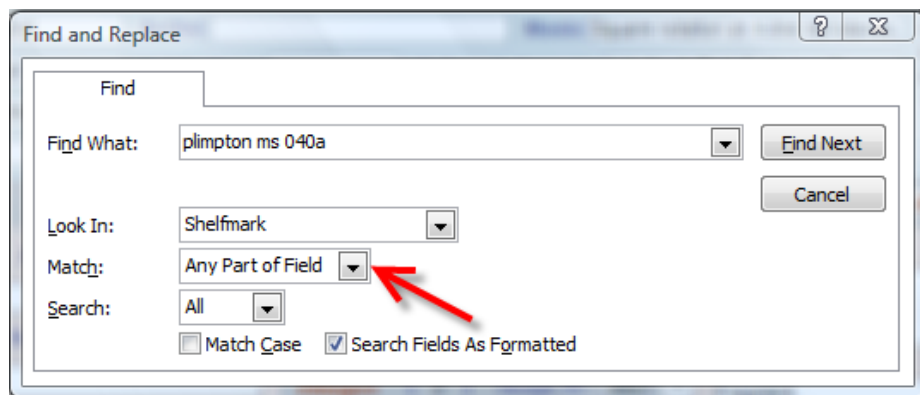
Status of Text:

Notes:

The Synopsis View is the fundamental location for adding new data and for editing data that is already input. Or rather, it is from Synopsis that you press on the New MS command button, or on the Add [whatever] or Edit [whatever] command buttons, that take you to the relevant form where you'll perform data entry or data correction. No data entry or changes can take place on the surface of the Synopsis View itself.

What you are allowed to do on this multi-colored surface is search for information at the Manuscript level across all entered records; in practice, you're most likely to search here for a shelfmark. The search is done in the usual Microsoft manner:

- put your cursor in the desired field—i.e. Shelfmark—; press CTRL + F (for Find)
- in the resulting dialogue box, type in your search term—e. g. Western MS 84
- optionally, but usefully, in the second of the three drop-down lists, the one for Match, choose "Any part of the field."
- press Find Next.



Strict adherence to truth demands another nugget of information, although it's a fairly useless nugget. If you perform a search on the surface of the Synopsis View at another level (e.g. Part or Text), the computer duly searches that field but only across the Parts of the one manuscript, or only across the Texts of the one part. No need to file this away in the little book of your memory; just remember the CTRL + F for looking up a shelfmark at the Manuscripts level.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide:



5.2.1.1 Sequence Numbers

We don't intend to address specific questions of field content in this venue; you can read the Data Dictionary –early and frequently– for that. But the sequence numbers are worth pointing out now because they have procedural value. They inform the computer of the reading order that the human imposes on each descendant of a Manuscript. At the top or Manuscript level, there is obviously no sequence number; if anything, the shelfmark itself will ultimately arrange all the manuscripts in an alpha-numeric order. But what if the Manuscript has several descendant Parts? and what if some of the Parts died in the course of the inputting, or if other Parts were suddenly added to the family months and months after the original set came into existence? What if we realized well after the first inputting that we had erroneously declared the parent of one Text to be a certain Part, and only later realized our mistake? In inputting, deleting, changing any descendant record, the inputter will hand-insert the correct sequence number for each record at each level. The sequence number directs the order of display, whether online or in hard copy (via the [Print Full MS](#) button). Because of the importance of display order, the sequence numbers are required. Please read instructions in the Data Dictionary [LINK](#) on assigning sequence numbers.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide:



5.2.1.2 ID Numbers

Again, on the title bars at the three levels, are the ID numbers for each Manuscript, each Part, each Text; they also exist for each Image and you click on the image's list-entry to see its ID number. In its wisdom DS-Access doesn't put production of ID numbers in our hands; the numbers spontaneously generate with the Save & Close click at every level. Nor are these numbers editable by us mortals. It bears saying directly: the level ID numbers do not need to be sequential; they only need to be unique. The uniqueness is what allows one to add or delete the one chosen record at any level (always provided that the soon-to-be-defunct record has no living children. If you really must kill off a record, you need to dispose of its children first.) The ID numbers will prove actively indispensable, however, when we proceed to the [Browse View](#), so hold your breath until you can learn the exciting news about reassigning!

Incidentally, and as a reminder, the Digital Object ID numbers are *not* the same thing as the Image ID numbers. The distinction between the two is discussed in the appropriate section of the [Image Level](#).

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus

Search the User Guide:



5.2.1.3 Revisit

Meanwhile, back home at the Synopsis View, and on the title bar for each of its three levels (Manuscript, Part, Text), are the Revisit boxes, which will have been checked/unchecked on either the Add or the Edit forms. The Revisit box makes an appearance on the surface of the Synopsis View for your convenience, to save you the trouble of opening any one level to check if anything at that point of the description needs further attention. You can also look for checked Revisit boxes via the [Browse View](#) and you can obtain a [Report](#), level by level, of the Revisit checks.

Manuscript Views: Synopsis

Manuscript MS ID: 1348 **Revisit:** **New MS** **Edit MS** **Add Part** **Print Full MS** **List Images** **Close**

Shelfmark: Plimpton MS 200 **Suppress:** Total Folios: ff. 270

Nickname: Code: Provenance: George A. Plimpton (1855-1936). Notes:

Physical Issues: Binding: In original wooden boards and leather.

Acknowledgments:

Bibliography: De Ricci, p. 1790. Reproduction:

Source: In-house notes. Inputter: L. D. Myrick Date: 1998-03-25 Reviser: Date:

Part Part ID: 1408 **Revisit:** **Edit Part** **Add Text**

Part: 1 Support: Paper Watermark: #iOchsenkopf# simila Folios: ff. 1-271 Doc.: Height: 150 Notes: Dated on f. 126v.

Country: Germany? Cardinal Point: Region: City: Width: 110

Dated: Date: s. XV#^2# Year/Month/Day: 1478 Begin Date: 1450 End Date: 1499 Alphabet:

Scripts: Gothic cursive. Scribe: Music:

Artist: # of Scribes: Several. Acknowledgments:

Rep Decoration: Line drawings of religious figures. Layout: 40 long lines, ruled.

Other Decoration: Scattered color line drawings; diagrams; colored headpiece

Text Text ID: 1764 **Revisit:** Subjects: 1 **Edit Text** **Add Image**

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide:



5.2.1.4 Suppress

Remember that the draconian level of Revisit is Suppress: when you check the Suppress box at Manuscript level, DS Central ceases to recognize the existence of this manuscript; it is effaced from the viewing of all mankind. It has been condemned to a formal *damnatio memoriae*.

Manuscript Views: Synopsis

Manuscript ▶ MS ID: Revisit:

Shelfmark: **Suppress:** Total Folios:

Nickname: Code:

Physical Issues: Binding:

Acknowledgments:

We address this last because it's the last action you might take in a start-to-finish, soup-to-nuts inputting of a complete description. The action takes place at the Manuscript level where there is a check box for Suppress; it's set by default to "No." When you check it as "Yes, please do suppress this description," you are informing DS Central that you do not want that particular description uploaded to the web at that moment. It may be woefully incomplete, you may be waiting for the world's expert to respond to your question about it, whatever. When you check the Suppress box, its label in the Synopsis View turns a violent angry red, to remind you to come back at some point to fix or finish the description. Unless you uncheck the box, that description will never join its colleagues on the web.

You can generate a list of all the Suppressed manuscripts using the appropriate [Report](#).

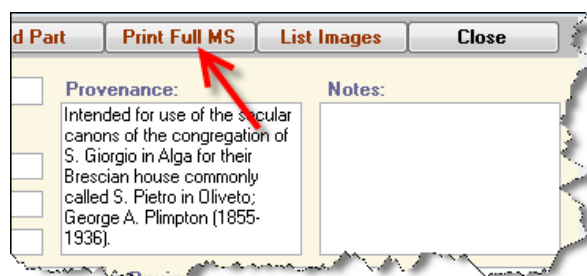
This will be a good moment to add a bit of sadly learned advice: don't ever ever ever type facetious information into the database, no matter how great the temptation. "Arcane medieval lore"; "huh?"; "sure wish I hadn't had so much to drink last night." Once entered, even if you've checked the Revisit box and maybe even the Suppress box, information has a sneaky way of staying put. Word to the wise. Best Practice. You get the point.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus

Search the User Guide:



5.2.1.5 Print Full MS



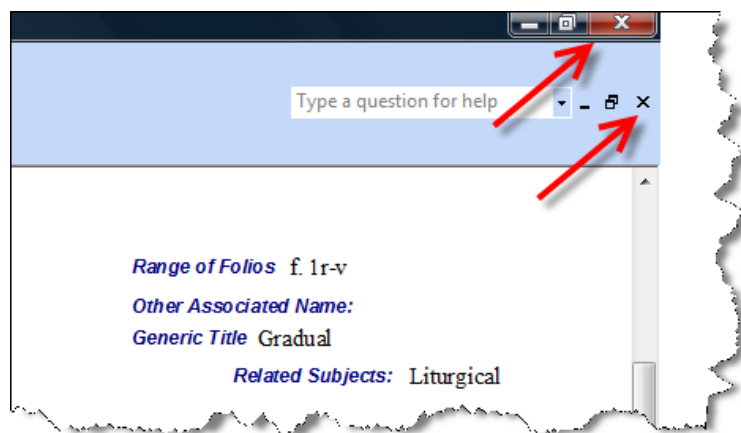
Print Full MS does what it's told to do, although it checks with you first by offering you a preview; when you're convinced that this is what you want, you print it:

- via the standard Microsoft command: CTRL + P.
- by right-clicking on the preview which triggers the appearance of the context menu for all reports: this includes a Print command.

<p>New York, Columbia University, Rare Book and Manuscript Library, Plimpton MS 040A</p> <p>Total Folios: f. 1 Code:</p> <p>Physical Issues: Nickname:</p> <p>Binding: Not bound.</p> <p>Provenance: Intended for use of the secular canons of the congregation of S. Giorgio in Alga for their Brescian house commonly called S. Pietro in Oliveto; George A. Plimpton (1855-1936).</p> <p>Notes:</p> <p>Bibliography: De Ricci, p. 1760. G. Mariani Canova, "I manoscritti ininiati," in #d1 Seminario di Gregorio Barbarigo: trecento anni di arte, cultura e fede#ed, by P. Gios and A. M. Spiazzi (Padua 1997) 151-177, esp. 166-169.</p> <p>Reproduction:</p> <p>Acknowledgments:</p> <p>Related Resource:</p> <p>Related Resource:</p> <p>Related Resource:</p> <table border="1"> <thead> <tr> <th>Part Number:</th> <th>Document No</th> <th>Span Folios</th> <th>One leaf</th> </tr> </thead> <tbody> <tr> <td>Support:</td> <td>Parchment</td> <td>Height:</td> <td>540</td> </tr> <tr> <td>Watermark:</td> <td></td> <td>Width:</td> <td>382</td> </tr> <tr> <td>Country:</td> <td>Italy</td> <td>Carolina Point:</td> <td>northern</td> </tr> <tr> <td>Region:</td> <td>Lombardy or Veneto?</td> <td>City:</td> <td>Brescia?</td> </tr> <tr> <td>Dated:</td> <td>No</td> <td>Date:</td> <td>s. XV#r3/4#</td> </tr> <tr> <td>Begin Date:</td> <td>1450</td> <td>End Date:</td> <td>1475</td> </tr> <tr> <td>Year / Month / Day</td> <td></td> <td></td> <td></td> </tr> <tr> <td>Layout:</td> <td colspan="3">7 lines of text and music, the former ruled in ink.</td> </tr> <tr> <td>Alphabet:</td> <td></td> <td>Script:</td> <td>Gothic liturgical book hand</td> </tr> <tr> <td>Number of Scribes:</td> <td></td> <td>Scribe:</td> <td></td> </tr> <tr> <td>Music:</td> <td colspan="3">Square notation on 4-line red staves.</td> </tr> <tr> <td>Figurative Decoration:</td> <td colspan="3">3-line historiated initial.</td> </tr> <tr> <td>Other Decoration:</td> <td colspan="3"></td> </tr> <tr> <td>Artist:</td> <td colspan="3">Master of the Barbo Missal</td> </tr> <tr> <td>Notes:</td> <td colspan="3">The same artist illuminated Padua, Biblioteca del Seminario, MS 355, a missal commissioned by Marco Barbo, bishop of Treviso, 1455-64.</td> </tr> <tr> <td>Acknowledgments:</td> <td colspan="3">We thank Prof. G. Mariani Canova for the information about the artist and the manuscript in Padua.</td> </tr> </tbody> </table> <p>Saturday, July 18, 2008 Page 1 of 2</p>	Part Number:	Document No	Span Folios	One leaf	Support:	Parchment	Height:	540	Watermark:		Width:	382	Country:	Italy	Carolina Point:	northern	Region:	Lombardy or Veneto?	City:	Brescia?	Dated:	No	Date:	s. XV#r3/4#	Begin Date:	1450	End Date:	1475	Year / Month / Day				Layout:	7 lines of text and music, the former ruled in ink.			Alphabet:		Script:	Gothic liturgical book hand	Number of Scribes:		Scribe:		Music:	Square notation on 4-line red staves.			Figurative Decoration:	3-line historiated initial.			Other Decoration:				Artist:	Master of the Barbo Missal			Notes:	The same artist illuminated Padua, Biblioteca del Seminario, MS 355, a missal commissioned by Marco Barbo, bishop of Treviso, 1455-64.			Acknowledgments:	We thank Prof. G. Mariani Canova for the information about the artist and the manuscript in Padua.			<p>Text Sequence Number: 1 Range of Folios: f. 1r-v</p> <p>Author: Other Associated Name:</p> <p>Title: Generic Title: Gradual</p> <p>Rubric: Related Subjects: Liturgical</p> <p>Inclit:</p> <p>Exclit:</p> <p>Docket:</p> <p>Status Of Text: Fragment Languages: Latin</p> <p>Link:</p> <p>Notes: Beginning of the mass of Sts. Peter and Paul (29 June).</p> <p>Acknowledgments:</p> <hr/> <p>Image Sequence Number: 1 Folio Number: f. 1</p> <p>Digital Object ID: 4885 Icon class:</p> <p>Caption: Blue-vested canons of S. Giorgio in Alga kneeling before Sts. Peter and Paul.</p> <p>Suppressed from Web: No</p> <hr/> <p>Image Sequence Number: 2 Folio Number: f. 1v</p> <p>Digital Object ID: 4886 Icon class:</p> <p>Caption:</p> <p>Suppressed from Web: No</p> <p>Saturday, July 18, 2008 Page 2 of 2</p>
Part Number:	Document No	Span Folios	One leaf																																																																		
Support:	Parchment	Height:	540																																																																		
Watermark:		Width:	382																																																																		
Country:	Italy	Carolina Point:	northern																																																																		
Region:	Lombardy or Veneto?	City:	Brescia?																																																																		
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Year / Month / Day																																																																					
Layout:	7 lines of text and music, the former ruled in ink.																																																																				
Alphabet:		Script:	Gothic liturgical book hand																																																																		
Number of Scribes:		Scribe:																																																																			
Music:	Square notation on 4-line red staves.																																																																				
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Other Decoration:																																																																					
Artist:	Master of the Barbo Missal																																																																				
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Acknowledgments:	We thank Prof. G. Mariani Canova for the information about the artist and the manuscript in Padua.																																																																				

The way the full description is organized on paper replicates the four levels which you've come to know and love. The way the computer knows which Part and its Texts and Images should occur first, and the way the Texts are set to follow one another in proper order is via those all-important Sequence fields. Web presentation of your description will employ the same Sequence numbers for the same purpose. (Do read, now or later, the full discussion of Sequence numbers in the Data Dictionary.) [LINK](#)

Remove the preview from your computer's screen by clicking, in the upper right, on the *small* X, the one that is physically closer to the preview page(s) themselves. If you click on the larger red X, you've just exited from the entire program. No big deal; just open it up again from the icon on your desktop, but it is something of an annoyance to have to do so.



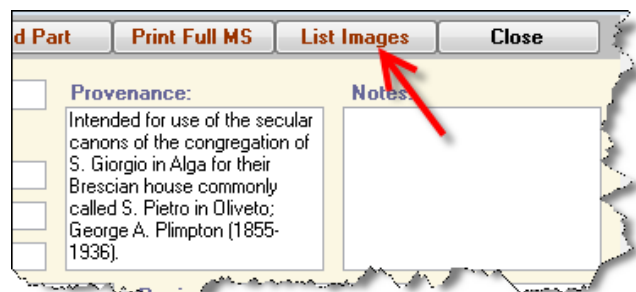
Why would you print out a description? You might find proofreading easier from a hard copy; you might want to mail the description to a reader; your institution may keep 3-ring binders with descriptions in the reading room for handy reference. The printed description will bear a date stamp in its lower margin, so that you can easily tell how recently it was printed, and, by comparing it with the content in the Revision Date field (Manuscript level), you'll know if it's time to print out a revised copy.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus

Search the User Guide:



5.2.1.6 List Images



The other command button on the Synopsis title bar, List Images, offers the full list of all images chosen for that manuscript. You can imagine why that's useful: the Synopsis View as it first appears on your screen shows the straight descent from Manuscript to the last-entered Part (of potentially several parts), to the last-entered Text (of potentially several texts), and then a small panel with four Image records of that one last text (its own scroll bar leads the eye downwards to more image records).

Manuscript Views

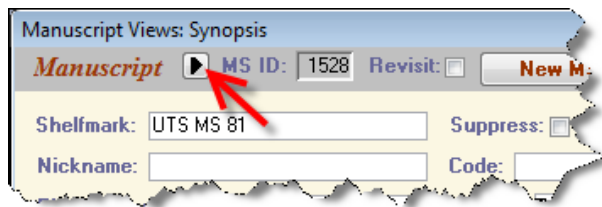
Images for Manuscript: Plimpton MS 200 Images: 15 Print Close

Digital Object ID	Folio Number	Caption	Status
▶ 7425	f. 1		Complete
▶ 8092	ff. 72v-73	Flourished initial.	Complete
▶ 8093	ff. 127v-128	Scribal colophon.	Complete
▶ 8094	f. 132	#Distinctio# format for definition of "ens"; skull and bone.	Complete
▶ 8095	ff. 132v-133	Hierarchy of initials.	Complete
▶ 8096	ff. 162v-163	Drawing of Fortuna and her wheel.	Complete
▶ 8097	ff. 179v-180	Coat of arms in lower margin.	Complete
▶ 8098	ff. 185v-186	Two friars in dialogue with their conversation on scrolls.	Complete
▶ 8099	ff. 193v-194	Drawing of an angel holding a scroll, addressing a kneeling friar.	Complete
▶ 8100	ff. 205v-206	Drawings of stars, comets, a gibbet and a dragon.	Complete
▶ 8101	ff. 213v-214	Flourished initials.	Complete
▶ 7426	f. 271		Complete
▶ 8104	Binding	Front cover.	Complete
▶ 8103	Binding	Back cover with cut out spaces to allow insertion of the plates from the fore edge clasps.	Complete

List Images, however, will show the complete shebang —all the images of the manuscript— *plus* it shows the [status](#) of each chosen image (New; Worksheet; In-process; Complete). And it arranges the list of images in sequence order, not in the order of the Digital Object ID (i.e. not in the order in which the various images were entered into DS-Access). And on its title bar it announces the count of the number of images for that one manuscript.

Final bits--on either end of the title bar

On the far left side of the title bar with the command buttons that we've been considering is a small black arrow; if you press it, you're taken to the [Browse View](#) of the manuscript description that you've just been looking at.



On the far right side of the title bar is the Close button, and it accomplishes precisely that task.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus

Search the User Guide:



5.2.2 Browse View

Manuscript Views: Browse

Browse MS ID: Part ID: Text ID: Image ID: Open Manuscript

Plimpton MS 018	****		Said in De Ricci to be a copy of Aristotle's #tTopica# , #tElenchi# , and #tPosteriora# (Germa
Plimpton MS 019	ff. i + 235 + i		
Plimpton MS 020	ff. 30		
Plimpton MS 021	ff. i + 128 + i		
Plimpton MS 022	ff. 402		
> Plimpton MS 023	ff. 12		Originally the second part of a larger codex, of which the first part is now Harvard University.
> Plimpton MS 024	ff. ii + 80 + ii		A partial copy of the incunabule edition of Milan, ca. 1480 (GKw 313), retaining ff. 103-129.
> Plimpton MS 025	ff. 144		
Plimpton MS 026	f. 1		
Plimpton MS 027	f. 1		
Plimpton MS 028	f. 1		See also Plimpton MS 028A, another leaf from the same manuscript.
Plimpton MS 028A	f. 1		See also Plimpton MS 028, another leaf from the same manuscript.
Plimpton MS 029	ff. 104		
> Plimpton MS 030	f. 1		
Plimpton MS 031	1 leaf		Returned to Mrs. Pauline Ames Plimpton, July 1950.
Plimpton MS 032	ff. 2		
> Plimpton MS 033	f. 1		Apparently survived as a pastedown in a printed book owned by Johannes Schallus (1479).

1	ff. 1-97v	England	s. XIII ²
2	ff. 98-128v	England	s. XIII ²

1	ff. 1-73	#tTopica#
2	ff. 73-97v	#tDe sophisticis elenchis#

1	f. 1	Opening initial with the flourishing at least in part redone (cf. the small dark blue li
2	f. 17v	3-line red initial in its original state, but paragraph marks changed from red to dark
3	ff. 23v-24	Ruling in lead; on the recto, leaf signature in red ink as "o" followed by 4 horizon

You can open the entire content of the database in Browse View by selecting the menu, Manuscript Views, and then scrolling down to the Browse choice. Another method for entering Browse View –one that will proceed directly to a chosen manuscript– is to bring that manuscript up to the surface in the Synopsis View, and then click on the small black arrow on the far left side of the Manuscript level title bar. The reverse is also true: instead of using the Find command (CTRL + F) in the Shelfmark field of the Synopsis View to get to a certain description, you can scroll through the alphabetical list of shelfmarks on the Browse View and thence click into Synopsis View.

The Browse View displays its content in four colored panels, each corresponding to the same colors that the Synopsis View employs for the various levels. The difference is that the Browse View:

- displays at one go all the records at the Manuscript level; you can scroll down if you have too many records to fit on the single Browse screen.
- exhibits the minimal necessary information for you to verify that a given record is indeed the one you want.

- encourages you to *single*-click on any given Manuscript, which then produces the list of descendant Parts; a click on a desired Part produces the Texts; a click on the one Text engenders a look at its Image children; in each case you see not the full corpus of information at that level, but just enough to solidify your choice.
- reminds you, via the "greater than" symbol (a.k.a. the closing angle bracket) of the presence of a checked Revisit box at any one level for any one record.
- will send you back to the Synopsis View of a given manuscript when you *double*-click on the manuscript's shelfmark, or when you highlight the shelfmark and click on the command button Open on the form's title bar.
- will even send you back to the Synopsis View of any manuscript's Part or Text or Image if you highlight that particular line in the Browse View and double-click on it (this is the only mechanism for direct transfer to a Part or a Text; the Open button on the title bar only activates arrival at the one certain manuscript, not at a given point within the manuscript).

But the main function of the Browse View is to [Reassign](#) children to other parents.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus

Search the User Guide:



5.2.2.1 Reassign

Manuscript Views: Browse

Browse MS ID: 168 Part ID: 191 Text ID: 253 Image ID: Reassign Text ID: Reassign Close

>	Plimpton MS 173	ff. 166		
	Plimpton MS 174	ff. 22		
	Plimpton MS 175	ff. ii + 18		
	Plimpton MS 175A	ff. 4		
	Plimpton MS 176	ff. 8		
	Plimpton MS 177	ff. i + 8 +		
	Plimpton MS 178	f. 1		
>	Plimpton MS 179	ff. 73		
	Plimpton MS 180	ff. i + 156 + i	The 10 booklets o	now formed may have been gathered together by the
	Plimpton MS 181	ff. i + 126	Formerly bound at	an early printed edition of Peckham's #tPerspectiva# [t
	Plimpton MS 182	f. 1		
	Plimpton MS 183	ff. i + 35 + i		
	Plimpton MS 184	ff. 21 + i		
	Plimpton MS 185	ff. ii + 8 + i		
	Plimpton MS 186	ff. i + 22 + i		
	Plimpton MS 187	ff. i + 259 + i		
	Plimpton MS 188	ff. 236		

>	1	ff. 1-12	Italy	s. XV#^1#	
	2	ff. 13-31	Italy	s. XV#^med#	
>	3	ff. 32-43	Italy	s. XV#VI	
>	4	ff. 44-51	Italy	s. XVI#^1#	
>	5	ff. 52-63	Italy	s. XV#VI	
	6	ff. 64-73	Italy	s. XV#^med#	

1	ff. 32-43	Astrological and astronomical treatises	
---	-----------	---	--

1	f. 32	Astrolabe.	drawing of astrolabe
2	f. 38		text

3. Retrieve Text ID.

2. Choose task.

4. Type Text ID here.

1. Browse to chosen text.

Work down the hierarchy by choosing the Manuscript you want, then the Part you want, then the Text and finally the Image. As you highlight each descendant record, its own ID number appears in the gray title bar across the top of the Browse View form. Of course, you only need to go as far down in the hierarchy as the level at which you intend to take action. Once you've reached that point, go up to the title bar and click on the arrow of the drop-down menu to bring down the menu of choices:

- Open Manuscript
- Reassign Part
- Reassign Text
- Reassign Image

Choose your action. This provokes the database to change the command button on that title bar from "Open" to "Reassign." Type the appropriate ID number into

the so-labeled text box. You may also use the standard Microsoft commands for copy-and-paste: CTRL + C for the ID number that you want to copy, then CTRL + V for the slot where you wish to paste it.

Manuscript Views: Browse

Browse MS ID: 168 Part ID: 190 Text ID: Image ID: Reassign Text ID: 253 Reassign Close

> Plimpton MS 173	ff. 166
Plimpton MS 174	ff. 22
Plimpton MS 175	ff. ii + 180
Plimpton MS 175A	ff. 4
Plimpton MS 176	ff. 8
Plimpton MS 177	ff. i + 8 + i
Plimpton MS 178	f. 1
> Plimpton MS 179	ff. 73
Plimpton MS 180	ff. i + 156 + i
Plimpton MS 181	ff. i + 126
Plimpton MS 182	f. 1
Plimpton MS 183	ff. i + 35 + i
Plimpton MS 184	ff. 21 + i
Plimpton MS 185	ff. ii + 8 + i
Plimpton MS 186	ff. i + 22 + i
Plimpton MS 187	ff. i + 259 + i
Plimpton MS 188	ff. 236

The 10 booklets of which the codex is now formed may have been gathered together by the Formerly bound at the beginning was an early printed edition of Peckham's *Perspectiva* [f-

> 1	ff. 1-12	Italy	s. XV#^1#
2	ff. 13-31	Italy	s. XV#^me
> 3	ff. 32-43	Italy	s. XV#^VI
> 4	ff. 44-51	Italy	s. XVI#^1
> 5	ff. 52-63	Italy	s. XV#^VI
6	ff. 64-73	Italy	s. XV#^me

De quadratura circuli#

us tre nus da Nova

1. Text ID has been entered.

2. Choose new Part.

3. Click on Reassign.

4. Confirm task.

Confirm Reassign Text

Are you sure you want to reassign Text:

Range Folios: ff. 32-43
Author:
Title:
To Part:
Part Number: 2
Span Folios: ff. 13-31
Country: Italy

Yes No

Now that the ID of the record segment that you intend to move is entered into the slot for it, go find the Manuscript-Part-Text (or however deep you need to go) to which you'll move that particular Image-Text-Part (or however high you're located). Highlight the new parent. Click on Reassign. The database wants you to confirm your choice: "Are you sure that you want to reassign [X] to [X]?" Click Yes, and voilà, that former child of one parent now has been legally adopted by a new parent.

Manuscript Views: Browse

Browse MS ID: 168 Part ID: 190 Text ID: 253 Image ID: Reassign Text ID: 253 Reassign Close

> Plimpton MS 173	ff. 166	
Plimpton MS 174	ff. 22	
Plimpton MS 175	ff. ii + 180	
Plimpton MS 175A	ff. 4	
Plimpton MS 176	ff. 8	
Plimpton MS 177	ff. i + 8 + i	
Plimpton MS 178	f. 1	
> Plimpton MS 179	ff. 73	
Plimpton MS 180	ff. i + 156 + i	The 10 booklets of which
Plimpton MS 181	ff. i + 126	Formerly bound at the b
Plimpton MS 182	f. 1	
Plimpton MS 183	ff. i + 35 + i	
Plimpton MS 184	ff. 21 + i	
Plimpton MS 185	ff. ii + 8 + i	
Plimpton MS 186	ff. i + 22 + i	
Plimpton MS 187	ff. i + 259 + i	
Plimpton MS 188	ff. 236	

Folio & Sequence numbers?

> 1 ff. 1-12	Italy	s. XV#^1#
2 ff. 13-31	Italy	s. XV#^med#
> 3 ff. 32-43	Italy	s. XV#VI
> 4 ff. 44-51	Italy	s. XVI#^1#
> 5 ff. 52-63	Italy	s. XV#VI
6 ff. 64-73	Italy	s. XV#^med#

1 ff. 32-43	Astrological and astronomical treatises	
> 1 ff. 13-31	#De quadratura circuli#	f. 13-rv, anonymous treatise; ff. 14-27v, anonymous treatise; ff. 27v-31, Campanus da Nova

1 f. 32	Astrolabe.	drawing of astrolabe
2 f. 38		text

But, wait! You almost forgot something! Now that you have moved segments around, the folio numbers of the new parent might not be correct anymore; the Sequence numbers of the children might not be, either. Go check. Go change if necessary.

The Close button at the upper right of the Browse View sends you back to the Synopsis View.



5.2.3 List View

Manuscript Views: List

List Repository: Institution:

Manuscript	Part	Text
▶ Benjamin MS 1	ff. 9	ff. 1-9v
▶ Benjamin MS 2	ff. i + i (parchm.) + 36 + i (parchm.)	ff. 1-36v
▶ Benjamin MS 2	ff. i + i (parchm.) + 36 + i (parchm.)	Flyleaves
▶ Benjamin MS 3	ff. 212	ff. 1-208v
▶ Benjamin MS 4	ff. 58	ff. 1-58v
▶ Benjamin MS 4	ff. 58	Bifolium
▶ Benjamin MS 4	ff. 58	Bifolium
▶ Benjamin MS 5	ff. 147	ff. 1-147v
▶ BP.096	ff. 197	ff. 1-197v
▶ Dale Library of Weights & Measures	1 object	sdfafd
▶ Dale Library of Weights & Measures	1 object	1 object
▶ General MS 168	One leaf	One leaf
▶ General MS 172	One leaf	One leaf
▶ Incunable A-1171	Fragment	Fragment
▶ Incunable A-807	ff. 102	ff. 1-102
▶ Incunable B-143	ff. 477	ff. 1-477v
▶ Incunable C-281	ff. 422	ff. 1-422
▶ Incunable C-581. C-568	ff. 144	ff. 1-144

This is the third option on the drop-down menu under Manuscript Views, and that's how you arrive at the destination: only via said drop-down menu; you can't go in and out of Synopsis the way you can to travel to the Browse View.

List View gives you a tiny continuous view row by row of the top three levels (Manuscript, Part, Text):

- at Manuscript level, only the total number of leaves
- at Part level, the number of leaves of that particular part, and its Country and its Date of Origin
- at Text level, only the range of leaves covered by a given text

The implication of this is that the Manuscript level with its shelfmark and total number of leaves will be repeated as many times as there are texts in it: if there is one text, the manuscript's shelfmark will only occur once; if fifteen texts, there will be fifteen listings of that one shelfmark.

And why should you find that useful? It's because, among the four Manuscript Views, List View is the only place where one can quickly see if there are Manuscripts without Parts, or Parts without Texts (for manuscripts without images, use the [Reports](#) option). See the next two screen shots: Plimpton MS 018 has no Part or Text, as shows on the List View. We click on the arrow to the left of the shelfmark, we are taken to the Synopsis View for the codex, where we discover that Plimpton MS 018 is a ghost.

Manuscript Views: List

List Repository: Institution: Close

Manuscript	Part	Text
▶ Plimpton MS 017	ff. i + ii + 243 + i	ff. 1-243v
▶ Plimpton MS 017	ff. i + ii + 243 + i	ff. 1-243v
▶ Plimpton MS 017	ff. i + ii + 243 + i	ff. 1-243v
▶ Plimpton MS 018	***	
▶ Plimpton MS 019	ff. i + 235 + i	ff. 1-235v
▶ Plimpton MS 020	ff. 30	ff. 1-30
▶ Plimpton MS 021	ff. i + 128 + i	ff. 1-97v
▶ Plimpton MS 021	ff. i + 128 + i	ff. 1-97v
▶ Plimpton MS 021	ff. i + 128 + i	ff. 98-128v
▶ Plimpton MS 022	ff. 402	ff. 1-402v
▶ Plimpton MS 023	ff. 12	ff. 1-12
▶ Plimpton MS 023	ff. 12	f. 1
▶ Plimpton MS 024	ff. ii + 80 + ii	ff. 1-80v
▶ Plimpton MS 025	ff. 144	ff. 1-144
▶ Plimpton MS 026	f. 1	f. 1r-v
▶ Plimpton MS 027	f. 1	f. 1
▶ Plimpton MS 028	f. 1	f. 1
▶ Plimpton MS 028A	f. 1	f. 1

When we go to the Synopsis, we are offered this information (and no data beyond the Manuscript level):

Manuscript Views: Synopsis

Manuscript ▶ MS ID: 1259 Revisit: New MS Edit MS Add Part Print Full MS List Images Close

Shelfmark: Suppress: Total Folios: Provenance: Notes:

Nickname: Code:

Physical Issues: Binding:

Acknowledgments:

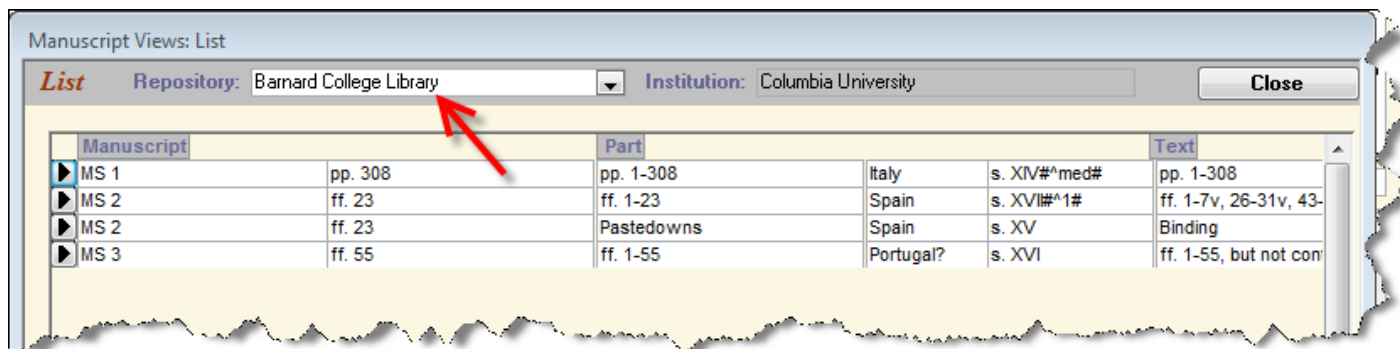
Bibliography: Reproduction:

Source: Inputter: Date: Reviser: Date:

Part Part ID: Revisit: Edit Part Add Text

Aside from ghosts, why might you have records of Manuscripts without Parts or Parts without Texts? Well, a given shelfmark might have been so badly twisted and deformed in a major publication, that you want to insert a partial record under the incorrect shelfmark as a cross reference to the correct form of the shelfmark. Or is it possible that you might have made a mistake, just maybe?

The List View box is resizeable, in case you need to have it just that bit larger to see the data more clearly.



List View is also the only place in DS-Access where you can choose to display the manuscripts by the repository name. Your copy of the database may only represent one repository, or as with many American universities, your database may contain multiple libraries or repositories, all part of the same institution.

While List View isn't the place to perform any textual editing, it helps you to quickly see places where you might want to edit the data especially with regard to the folio numbers: are the stated values for Manuscript and its Part(s) and the Text(s) in unison with one another? If there are discrepancies, you will notice them far more readily in this kind of arrangement which is essentially restricted to these fields.

As with the other Manuscript Views, you may right-click in any of the fields/columns to bring up a context menu. In this view, the options are somewhat broader than those offered in Synopsis (which only allows the Find option) and Browse View (which allows Cut, Copy and Paste), because here you may retrieve:

- Sort Ascending
- Sort Descending
- Find
- Copy

The Sort option will really only be used here for Country, so you might as well wait and perform Sorts in the [Datashet View](#). The Copy option allows you to grab information from the List View columns and Paste it somewhere else.

List View has the by now usual small black arrow to the left of the shelfmarks; by clicking on the arrow, you go directly to that particular Manuscript+Part+Text in the Synopsis View, and you make editorial changes there.

By clicking Close (on the title bar), you go to the Synopsis View (and to whichever manuscript you had last been looking at before you entered the List View). You could also chose to exit List View in the same manner in which you entered: on the top title bar, choose Manuscript Views, and grab the first choice which will be Synopsis. This leaves the List View lurking in the background behind Synopsis, so when you exit from DS-Access altogether, you'll need to close List View at that point.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus

Search the User Guide:



5.2.4 Datasheet View

Manuscript Views: Datasheet

Datasheet Close

tblMar	tblManuscri	Institution	Repository	Shelfmark	Code	Nickna	TotalFolios	PhysicalIssues	
	236	New York	Columbia University	Rare Book and Manuscript Library	Smith Documents 0097B		1 item	[Oversize]	
	237	New York	Columbia University	Rare Book and Manuscript Library	Smith Documents 0097A		1 item	[Oversize]	
	238	New York	Columbia University	Rare Book and Manuscript Library	Smith Documents 0283		1 item	[Oversize]	
	240	New York	Columbia University	Rare Book and Manuscript Library	Smith Documents 0039		1 item	Seal missing. [C	
	241	New York	Columbia University	Rare Book and Manuscript Library	Smith Documents 0066		1 item	Seal missing. [C	
	242	New York	Columbia University	Rare Book and Manuscript Library	Smith Documents 0292		1 item	Seal missing. [C	
▶	243	New York	Columbia University	Rare Book and Manuscript Library	Typographical MS 2		ff. i + 161		Leather (new?)
	244	New York	Columbia University	Rare Book and Manuscript Library	Smith Med/Ren Frag. 01		f. 1		
	245	New York	Columbia University	Rare Book and Manuscript Library	Smith Med/Ren Frag. 03		f. 1		
	246	New York	Columbia University	Rare Book and Manuscript Library	Smith Med/Ren Frag. 04		Fragment		
	247	New York	Columbia University	Rare Book and Manuscript Library	Smith Med/Ren Frag. 06		Fragment		
	248	New York	Columbia University	Rare Book and Manuscript Library	Smith Med/Ren Frag. 10		4 fragments		
	249	New York	Columbia University	Rare Book and Manuscript Library	Smith Med/Ren Frag. 11		Fragment		
	250	New York	Columbia University	Rare Book and Manuscript Library	Smith Med/Ren Frag. 12		ff. 11		Stitched togeth
	251	New York	Columbia University	Rare Book and Manuscript Library	Smith Med/Ren Frag. 13		ff. 14		
	252	New York	Columbia University	Rare Book and Manuscript Library	Smith Med/Ren Frag. 14		f. 1		
	253	New York	Columbia University	Rare Book and Manuscript Library	Smith Med/Ren Frag. 15		f. 1		
	254	New York	Columbia University	Rare Book and Manuscript Library	Smith Med/Ren Frag. 16		ff. 2		
	255	New York	Columbia University	Rare Book and Manuscript Library	Smith Med/Ren Frag. 17		ff. 2		
	256	New York	Columbia University	Rare Book and Manuscript Library	Smith Med/Ren Frag. 18		ff. 8		
	257	New York	Columbia University	Rare Book and Manuscript Library	Smith Med/Ren Frag. 19		Fragment		

Like Synopsis, Browse and List Views, you arrive at the Datasheet View via the drop-down menu under Manuscript Views. Like List View, Datasheet View displays the records horizontally in a row, with as many rows per manuscript as there are records of its lowest present descendant, i.e. text. It gives, however, every container of information of the three top levels —Manuscript; Part; Text (except that it omits the six URL-related fields and the three Subject fields)—, so you can count how many columns there are: 65 of them. Good grief. Don't panic, though: the total of required fields where you must enter data is 18. Whew. If you had been reading the [Data Dictionary](#), you would have remembered that and not turned a hair.

Just in case you don't remember this one nifty feature of Microsoft applications, we'll repeat it: if you put the cursor in the small blue square to the extreme left of a row, and if you click on it, the entire row highlights. Then you can scroll horizontally all the way to the extreme right and still keep your place. You also have the power in this View to resize the individual columns and to resize the entire Datasheet.

But unlike Browse and List Views, and like Synopsis, you can use this presentation of content to make editorial changes to the data: you can add or edit data to extant cells (but if you intend to add entirely new families or descendants at any of the four levels you still have to use the offshoot command buttons on the Synopsis View).

Even more handy is that you can use Datasheet View to reorganize the data for editorial purposes. To make the context menu visible and functional for any particular column, put the cursor in that particular column, and right-click. The menu that will thereby appear offers more than the usual choices, viz.:

[5.2.4.1 Sort](#)

[5.2.4.2 Freeze](#)

[5.2.4.3 Hide](#)

[5.2.4.4 Find](#)

[5.2.4.5 Replace](#)

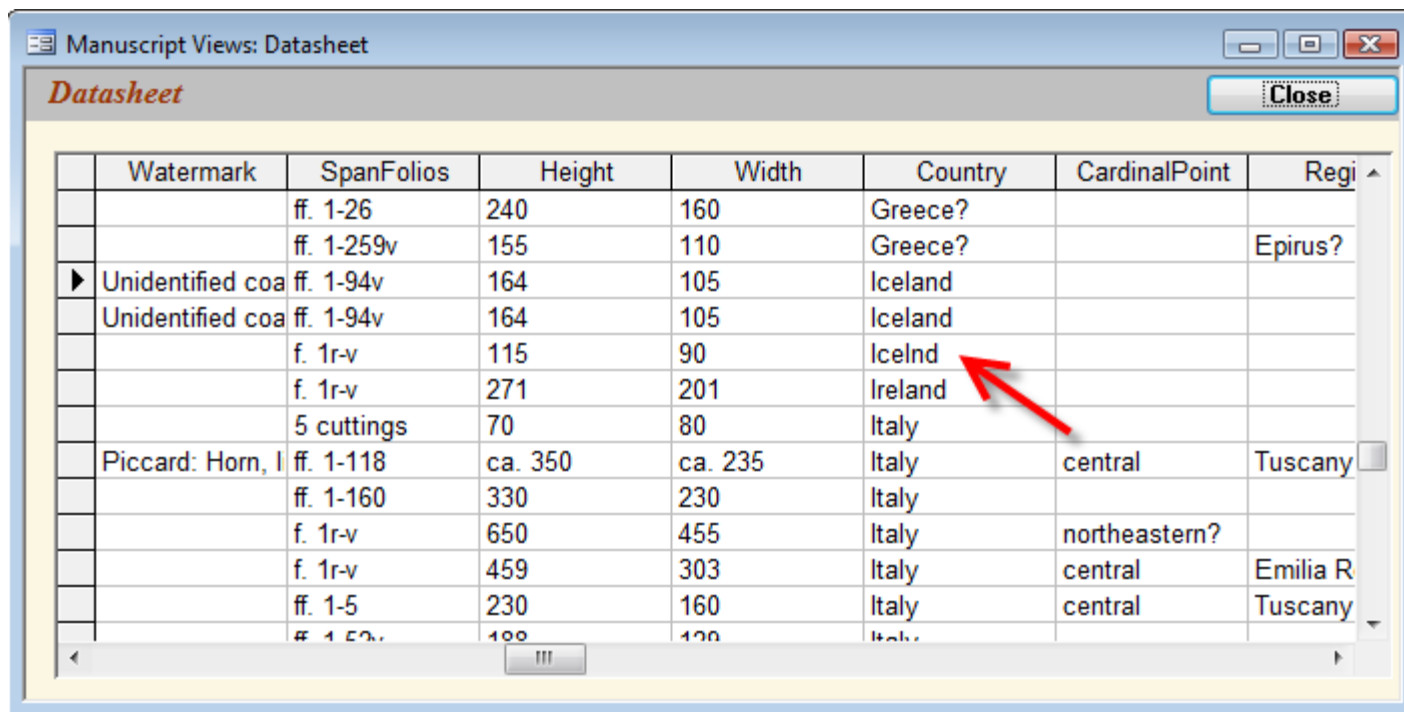
[5.2.4.6 Copy and Paste](#)

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide: 

5.2.4.1 Sort

Put the cursor in the desired field/column (do *not* highlight it first), then right-click. This produces the context menu with the option to Sort Ascending or Sort Descending in that column. Pick your poison. Why perform a sort? Well, for example, an alphabetically sorted column might help you to catch typographical errors.

If you want to return the rows to their original order, go to the column for Manuscript ID (the first column), right-click in it, choose Sort Ascending. That was the order in which the descriptions were first compiled and it remains the standard order (which you will have disordered via your initial Sort; this one just puts things back the way they were).



	Watermark	SpanFolios	Height	Width	Country	CardinalPoint	Regi
		ff. 1-26	240	160	Greece?		
		ff. 1-259v	155	110	Greece?		Epirus?
▶	Unidentified coa	ff. 1-94v	164	105	Iceland		
	Unidentified coa	ff. 1-94v	164	105	Iceland		
		f. 1r-v	115	90	Iceland		
		f. 1r-v	271	201	Ireland		
		5 cuttings	70	80	Italy		
	Piccard: Horn, I	ff. 1-118	ca. 350	ca. 235	Italy	central	Tuscany
		ff. 1-160	330	230	Italy		
		f. 1r-v	650	455	Italy	northeastern?	
		f. 1r-v	459	303	Italy	central	Emilia R
		ff. 1-5	230	160	Italy	central	Tuscany
		ff. 1-52v	199	120	Italy		

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus

Search the User Guide:



5.2.4.2 Freeze

You can freeze a field/column on the datasheet, which places the frozen column on the far left of the sheet and holds it rigidly in that position, even when you use the horizontal scroll tool to move the other columns back and forth. You might have decided to sort the Author field/column in descending order, then to freeze the column, in order to check the paper/parchment ratio for a given author; you'd then want to scroll horizontally back to the beginning to retrieve the shelfmarks of manuscripts with texts by that author—in a column that has remained rigidly fixed on the left.

Manuscript Views: Datasheet

Datasheet Close

	Author	Support	Watermark	SpanFolios	Height	Width	Country
	Jordanus Osnabrugensis	Parchment		ff. 1-36	310	230	Germany
	Jordanus Osnabrugensis	Parchment		ff. 1-36	310	230	Germany
	Josephus	Parchment		ff. 1-122	420	300	France
	Julian, emperor	Paper, oriental		ff. 1-273v	250	160	Byzantium
	Justinian	Parchment		f. 1r-v	276	205	Italy
	Justinian	Parchment		ff. 12, 19; 14, 17	195	140	Italy
	Justinian	Parchment		Fragment	265	120	France?
	Justinian	Paper		ff. 104 (ff. 3-103)	347	243	Switzerland
	Justinian	Parchment		One leaf	315	244	France
	Justinian	Parchment		ff. 1-2v	290	210	France
	Justinian	Parchment		f. 1r-v	437	256	Italy
	Justinian	Parchment		ff. 1-2v	410	258	Italy
	Juvenal	Paper		ff. 1-87	266	214	Italy
	Juvenal	Parchment		ff. 1-33v	190	120	Italy
	Konrad von Brundelshein	Paper		ff. 1-208v, 1-192	300	200	Germany
	Lactantius	Paper	In quires 1-5, 15	ff. 1-259v	284	213	Italy
	Lactantius	Paper		ff. iv + 22 + iv	320	227	Italy
	Lathcen	Parchment		f. 1r-v	271	201	Ireland
	Lauro Quirini	Paper	#iOchsenkopf#	ff. 220-259v	220	150	Italy
	Lauro Quirini	Paper	#iOchsenkopf#	ff. 220-259v	220	150	Italy

!!!

Manuscript Views: Datasheet

Datasheet Close

	Author	Shelfmark	Code	Nickna	TotalFolios	PhysicalIssues	
	Jordanus Osnabrugensis	UTS MS 07			ff. 36		Bound, s. XIX#^in#
	Jordanus Osnabrugensis	UTS MS 07			ff. 36		Bound, s. XIX#^in#
	Josephus	Plimpton MS 043			ff. i + 122 + i		In brown calf, s. XI
	Julian, emperor	Smith Western Add. MS 10			ff. 273		In vellum, s. XVIII.
	Justinian	Med/Ren Frag. 006			f. 1		
	Justinian	Plimpton MS 154			ff. i + 34 + i		In tooled goatskin
	Justinian	Smith Med/Ren Frag. 29			Fragment		
	Justinian	Incunable J-528			ff. 104	Printed book.	Bound in blind sta
	Justinian	Plimpton MS 279			f. 1		Not bound.
	Justinian	Plimpton MS 091			ff. 2		Not bound.
	Justinian	Western MS 81			f. 1		
	Justinian	Plimpton Add. MS 13			One bifolium		Not bound.
	Juvenal	Plimpton MS 119			ff. ii + 87 + iii		Bound, ca. 1820, i
	Juvenal	X87.J97			ff. 33		In modern red half
	Konrad von Brundelshein	UTS MS 73			ff. 208 + 192		Bound in two volur
	Lactantius	X87L12.IA00			ff. iii + 259 + iii		In English calf ove
	Lactantius	Incunable L-3			ff. iii + 224 (1st,	Printed book.	Bound in cut velve
	Lathcen	Plimpton MS 054			f. 1		Not bound.
	Lauro Quirini	Plimpton MS 187			ff. i + 259 + i		Bound, s. XVIII, in
	Lauro Quirini	Plimpton MS 187			ff. i + 259 + i		Bound, s. XVIII, in

← ☰ →

This is how you freeze one column. You do not highlight the desired column. You right-click in it. You choose Freeze Columns from the context menu. Voilà.

This is how you freeze more than one adjacent column at a time. First hold down the left mouse button and then, without releasing it, click into the field selector headings at the top of the multiple and contiguous columns that you would like to freeze. Release the left mouse button. Put your cursor outside of the now highlighted space. Right click. Choose Freeze Columns from the context menu. Voilà.

To make it all the simpler on the eye, highlight the row (or topmost row, or bottom row, or all rows) of the material you're trying to track back and forth along the horizontal scroll bar. Just click once on the small blue box at the far left of the row you'll use as your eye-guide. The whole row turns black—which does seem rather an odd color choice for an operation termed "highlighting" but never mind, it does the trick.

To Unfreeze? Put your cursor in the frozen column, right-click, choose Unfreeze. Seems obvious. The trouble is that the previously frozen column refuses to give up its claim as First Left-hand Column. To put it back in its place, highlight the entire column (by clicking in cell with the column's name at its summit), then drag that stubborn column to its old position. Put it in its place.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide:



5.2.4.3 Hide

You can Hide any number of columns, adjacent or not, in the Datasheet in order to retain those that pertain to some particular goal. For example, with the Hide tool you can put mutually balancing columns side-by-side for checking: you might want to see if every time you've checked the Part level's Dated box as Yes, there is indeed a date in the YearMonthDay field. In this example all but four fields/columns are hidden, and the Dated field was sorted alphabetically which gathered all its Yes entries together.

	Shelfmark	Dated	YearMonthDay
	Plimpton MS 135	Yes	1496
	Montgomery MS 16 vol.7	Yes	1622-1646
	Western MS 32	Yes	1595; 1596
	Plimpton MS 096	Yes	1478
	Plimpton MS 200	Yes	1478
	Plimpton MS 200	Yes	1478
	Plimpton MS 200	Yes	1478
	X87.B45	Yes	1471
	X893.B474	Yes	1430; 1462
	X893.B474	Yes	1430; 1462
	Plimpton MS 195	Yes	1478, July 7
	Smith Western Add. MS 09	Yes	1586-1587
	Plimpton MS 175	Yes	1431, March 14
	Smith Western Add. MS 11	Yes	1503; 1505

If you wish to hide a number of columns, whether or not they are adjacent to one another, and if you wish to avoid the brain-numbingly dreary process of right-clicking one by one in each unwanted column, take the bold action of right-clicking in any column and selecting the Unhide tool. This produces a checklist in which you deselect the fields that you don't want to unhide; in normal English this means that you leave the check marks on the fields that you want to see.

The screenshot shows a window titled "Manuscript Views: Datasheet" with a "Close" button. Below the title bar is a "Datasheet" header. The main content is a table with three columns: "Repository", "Shelfmark", and a third column (partially obscured). The table contains several rows of manuscript data. Overlaid on the table is a dialog box titled "Unhide Columns" with a "Close" button. The dialog box has a "Column:" label and a list of columns with checkboxes. The following columns are checked: "Repository", "Shelfmark", "Binding", and "Provenance". Red arrows point to these checked boxes. Other columns in the list include "tblManuscripts.ManuscriptID", "tblManuscripts.City", "Institution", "Code", "Nickname", "TotalFolios", "PhysicalIssues", and "Bibliography".

Repository	Shelfmark	
Rare Book and Manuscript Library	Montgomery MS 16 vol.7	Ledger Binding
Rare Book and Manuscript Library	Western MS 32	Bound, at least by the ea
Rare Book and Manuscript Library	Plimpton MS 096	In blue paper wrappers.
Rare Book and Manuscript Library	Plimpton MS 200	In original wooden boards
Rare Book and Manuscript Library	Plimpton MS 200	In original wooden boards
Rare Book and Manuscript Library	Plimpton MS 200	In original wooden boards
Rare Book and Manuscript Library	X87 B45	In marbled paper boards.
		Bound, s. XV, in kermis-d
		Bound, s. XV, in kermis-d
		Bound, s. XV, in leather o
MS 09		In old limp vellum.
		Bound, s. XV, in stamped
MS 14		
MS 14		
		Bound, s. XV, in stamped
		Bound, s. XV, in stamped
		Bound, s. XV, in kermis-d
MS 09		In old limp vellum.
		In vellum, gold stamped o

The other method is the same as the one that you followed to Freeze a number of adjacent columns: hold down the left mouse button; select the columns; right-click outside of the highlighted space to produce the context menu; choose Hide Columns.

To Unhide? At least this is easy. Bring back that menu (by right-clicking on a visible column and choosing from the menu, "Unhide Columns"), and then add all the checks back into the boxes.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide:



5.2.4.4 Find

As with other Microsoft applications, CTRL + F in a given column allows you to search in the one column, whether a word or a phrase.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide:



5.2.4.5 Replace

You'll remember the command CTRL + H that allows for a simple search and replace of one word or string of words for another. You can also use the Replace function to systematically delete something. In the "Find what" box, type in the phrase as it stands, e.g. "Jack and Jill went up the hill," then simply click the cursor in the "Replace with" box and activate the action; the result will be to remove the above J. & J. phrase every time it occurs.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide:



5.2.4.6 Copy and Paste

Highlighting one or more adjacent rows is the first step in copying a given piece of the datasheet into another environment, for example, into Excel. Highlight the desired row(s), then right-click to view the context menu in order to click on "Copy" (or, instead, type CTRL + C), go to the new application and paste the selection in via CTRL + V.

Exit from the Datasheet View by clicking Close on its title bar.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide:



5.2.5 Images across DS-Access

If you've listened to what has *not* been said in the discussion of manipulating data in Synopsis, Browse, List and Datasheet Views, you heard that there is no method for working with images as a group, over the course of all the records; we only offered you the option of seeing all the records for one manuscript at a time via the [List Images](#) button in the Synopsis View. What to do if you need to work with the images overall?

The answer seems simple: you'd build a query.

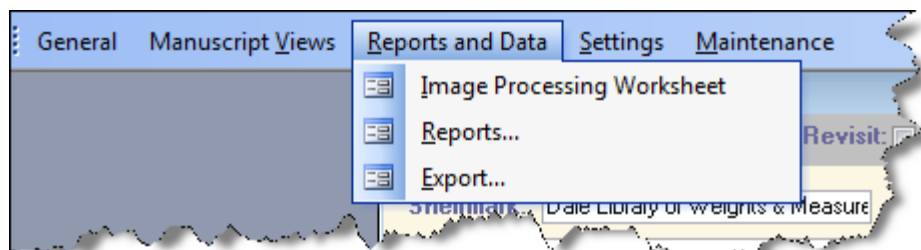
But the downside of a compiled version, such as the present DS-Access, is the restriction on your freedom to construct your own queries and to manipulate your own data. You can't do it here. Escape lies in the word "here"; elsewhere you *can* make your own queries and run them. So on that top title bar, look three headings over to "Maintenance." Choose [Backup Data](#); do that little chore, and then manipulate the backup version of your data. Never play around with the real database, never. A Best Practices principle.

In the specific instance of a Digital Object ID in hand and ignorance of the manuscript from which it ultimately descends, you could use the [Upstream Query](#) which is laid out in the Appendix. *Mutatis mutandis*, the example of how to build the one query can serve many other purposes.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide:



5.3 Reports and Data



This is the next heading as we move towards the right across the top tool bar of DS-Access. As its name already announces, this section handles the data that has already been input, and gives us means for ameliorating workflow under the three headings of Image Processing Worksheet, Reports, and Export.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus

Search the User Guide:



5.3.1 Image Processing Worksheet

This is the first option on the pull-down menu under Reports and Data. It ties in with the discussion of the appropriate tool to signal the [Status](#) of an image, and with the report on [Image Status](#), in that this Worksheet, too, is a workflow aid, rather than an aspect of the bibliographic or cataloguing data.

Reports and Data

Image Processing Worksheet Images: 80

Shelfmark	Digital Object ID	Folio Number	Caption	Notes To Photographer	
▶ Med/Ren Frag. 088	8897	Fragment	Letter "S."		X
▶ Med/Ren Frag. 088	8898	Fragment	Letter "Q" of text beginning "Qui non per ignorantia		X
▶ Med/Ren Frag. 088	8899	Fragment	Letter "V."		X
▶ Med/Ren Frag. 089	8900	Side 1	Textual division signalled by 2-line initial, "Hac cons		X
▶ Med/Ren Frag. 089	8901	Side 2			X
▶ Med/Ren Frag. 090	8962	f. 1	Early modern pagination upper right; correction to b		X
▶ Med/Ren Frag. 090	8963	f. 1v	Correction to text lower left, added via marginal not		X
▶ Med/Ren Frag. 091	8910	f. 1	Rubric for first nocturn.		X
▶ Med/Ren Frag. 091	8911	f. 1v	Rubric for second nocturn.		X
▶ Med/Ren Frag. 091	8912	f. 2	"35" on what would have been the spine of the bo		X
▶ Med/Ren Frag. 091	8913	f. 2v	"Superflua" as rubric.		X
▶ Med/Ren Frag. 092	8914	Recto	"Alleluia" with musical notation added in the margin.		X
▶ Med/Ren Frag. 092	8915	Verso	Modern note in German in red ink in the lower marg		X
▶ Med/Ren Frag. 093	8916	Recto			X
▶ Med/Ren Frag. 093	8917	Verso	Rubric for the feast of Felix on the Pincio (14 Janua		X
▶ Med/Ren Frag. 094	8919	Recto	Initial S with void design; for Holy Saturday.		X
▶ Med/Ren Frag. 094	8920	Verso			X
▶ Med/Ren Frag. 095	8923	f. 1	Gospel reading according to Matthew.	FOLD LEAF IN HALF TO EMULATE ACTUA	X
▶ Med/Ren Frag. 095	8924	f. 4r	via from turn-ins of leather binding. marks fro		X

You may remember the series of steps taken to arrive at the Image Processing Worksheet:

- the manuscript description was entered into the database via the Synopsis View.
- the images were chosen (and thus acquired the Status level, "New").
- when the time came, you looked through the "New" images and chose the ones that the photographer would shoot in his upcoming campaign, and you indicated this choice by clicking on the button +Worksheet.

Those are the images that you now see on the Image Processing Worksheet with all their relevant bits of information: the manuscript's shelfmark, the [Digital Object ID](#) (which we discuss in its place), the location of the image-to-be (folio, or page, or binding, or face of a document or whatever), together with the caption (if you had written one), and any eventual Note to the Photographer. The [Data Dictionary](#) explains these in an organized way.

The report has features which by now you have come to know and love: the total count of items on the worksheet; the small black arrow to the left of the shelfmark (we don't need to inform you of its function, but we will: it takes you to the actual image record in Synopsis View); a Print button; a Close button.

When you print the Image Processing Worksheet, you'll see that the hard copy includes a small box to the right of each item. It's there for your convenience, at your choice, with no implied or necessary use. You could ignore it; you could use it to remind yourself which manuscripts were vault items and which weren't; the photographer could put a check in each box as he completed the shot. We just thought it might prove useful.

Image Processing Worksheet

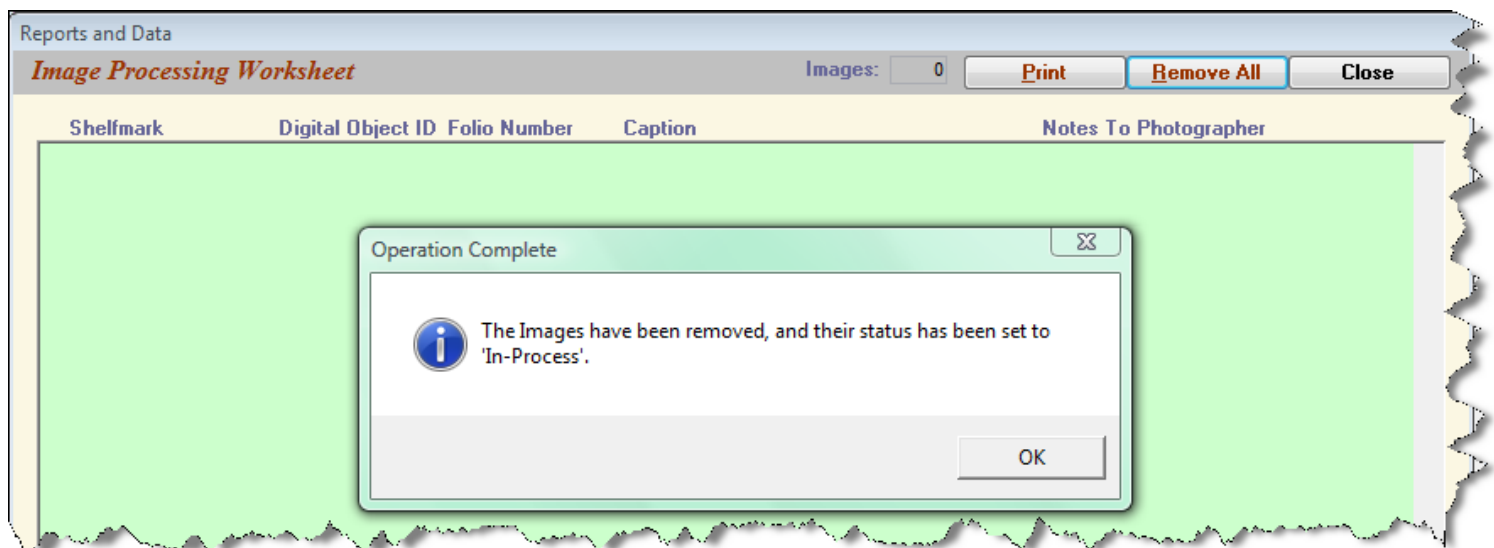
DigitalObjectID	Shelfmark	FolioNumber	Caption
<input type="checkbox"/> 8897	Med/Ren Frag. 088	Fragment	Letter "S."
Notes			
<input type="checkbox"/> 8898	Med/Ren Frag. 088	Fragment	Letter "Q" of text beginning "Qui non per ignorantiam"; words legible on the reverse, (2nd line), "est et enim" and (3rd line) "linguam redarg[uit?]"
Notes			
<input type="checkbox"/> 8899	Med/Ren Frag. 088	Fragment	Letter "V."
Notes			
<input type="checkbox"/> 8900	Med/Ren Frag. 089	Side 1	Textual division signalled by 2-line initial, "Hac constitutione" (?); lemmata in a larger script and underlined; stain on 3 sides from turn-ins of binding.
Notes			
<input type="checkbox"/> 8901	Med/Ren Frag. 089	Side 2	
Notes			
<input type="checkbox"/> 8902	Med/Ren Frag. 090	f 1	Early modern pagination upper right; correction to text lower right, added via marginal notation with tie mark to appropriate text.
Notes			
<input type="checkbox"/> 8903	Med/Ren Frag. 090	f 1v	Correction to text lower left, added via marginal notation, with tie mark, outlined in red ink.
Notes			
<input type="checkbox"/> 8910	Med/Ren Frag. 091	f 1	Rubric for first nocturn.
Notes			
<input type="checkbox"/> 8911	Med/Ren Frag. 091	f 1v	Rubric for second nocturn.
Notes			

Saturday, Jul 19, 2008 - 16:40:59

Page 1 of 9

Unexpected, but appreciated, will be two other features of the Image Processing Worksheet. The Remove All button at the top of the form does precisely that, once you've assured the database that this is truly your considered and committed choice.

A caveat, though: once you've pressed the Remove All button on the Image Processing Worksheet, all the listed images disappear from the Worksheet (yes! they do!), and like magic the Image status on each of their own particular records turns into a pumpkin. Well, no; it turns into Status=In-Process. If you wanted those particular images back on to an Image Processing Worksheet, you'd need to start the process +Worksheet all over again for each image. Not the end of the world, not an impossible task, but still, be careful of what you wish for.

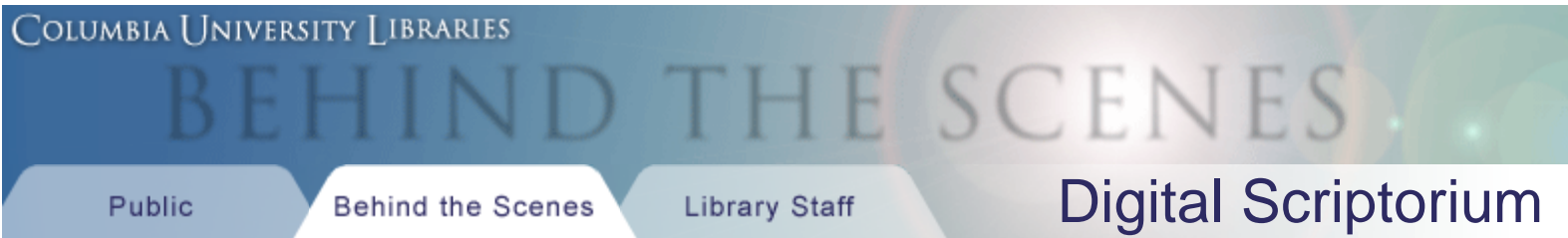


The X button to the far right of each item on the list allows you to excise that one item from the list; again, the database asks you to confirm such a rash action, but once reassured it will obey your orders. In this case, the image status reverts to New.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide:



5.3.2 Reports

Most of the reports are understood to function as finding devices, so that you can then go to the appropriate record and enter the necessary correction. Therefore, the reports initially show up on your screen in column-row format, with these features:

- resizeability of the form itself, which is particularly handy for the reports that include images given their potentially rather long captions.
- a text box to handily count the number of incidents that the report tabulates.
- a small black arrow to the left of each shelfmark that bounces you directly to that one manuscript in Synopsis (the one View where editing should normally take place).
- a command button to allow you to print the report (although we make the assumption that you won't bother with printing very often).
- the by-now expected Close button.

For the record, we repeat here that one frequently used report isn't listed here among these workflow aids. That one report is the print-out of the entire description of a complete manuscript, and you activate it by the [Print Full MS](#) button which is on the chosen manuscript's title bar in the Synopsis View.

 The screenshot shows a dialog box titled "Reports and Data" with a "Close" button in the top right corner. Below the title bar is a section labeled "Reports" with a list of eight report options, each preceded by an unchecked checkbox:

- List Manuscripts marked "Revisit"
- List Manuscripts marked "Suppress"
- List manuscripts with code
- List manuscripts awaiting image selection
- List images with status New
- List legacy images
- List images without derivatives
- List derivatives without URLs

Under Reports, we have eight choices:

- List [Manuscripts; Parts; Texts; Images] marked "Revisit"

- List [Manuscripts; Images] marked "Suppress"
- List manuscripts with code []
- List manuscripts awaiting image selection
- List images with status [New; Worksheet; In-process; Complete]
- List legacy images
- List images without derivatives
- List derivatives without URLs

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide:



5.3.3 Revisit; Suppress

Reports

Manuscripts marked 'Revisit' Manuscripts: 345

Repository	Shelfmark
▶ Arthur W. Diamond Law Library	MS B72
▶ Augustus C. Long Health Sciences Library	sine numero
▶ Burke Library at Union Theological Seminary	UTS MS 01
▶ Burke Library at Union Theological Seminary	UTS MS 03
▶ Burke Library at Union Theological Seminary	UTS MS 06
▶ Burke Library at Union Theological Seminary	UTS MS 07
▶ Burke Library at Union Theological Seminary	UTS MS 09
▶ Burke Library at Union Theological Seminary	UTS MS 12
▶ Burke Library at Union Theological Seminary	UTS MS 13
▶ Burke Library at Union Theological Seminary	UTS MS 15
▶ Burke Library at Union Theological Seminary	UTS MS 17
▶ Burke Library at Union Theological Seminary	UTS MS 18
▶ Burke Library at Union Theological Seminary	UTS MS 19
▶ Burke Library at Union Theological Seminary	UTS MS 21
▶ Burke Library at Union Theological Seminary	UTS MS 24
▶ Burke Library at Union Theological Seminary	UTS MS 29
▶ Burke Library at Union Theological Seminary	UTS MS 30

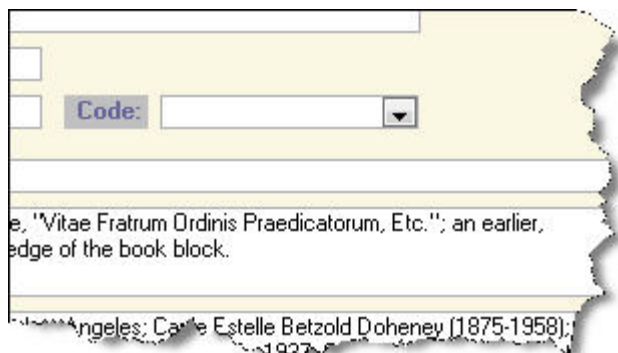
You already know, don't you?, what the first two reports are about. The first pertains to the fact that there are boxes checked off as [Revisit=Yes](#) in any one of the four levels where you know that more work is required. You know that you will also see the mark for Revisit=Yes at the Manuscript level when you scroll through the Browse View, or at any lower level in the hierarchy, once you highlight a certain Manuscript, or its Parts, or its Texts (and you know that the mark shows up as a "greater than" sign, a.k.a. as the closing angle bracket, and that it occupies a space in the left margin next to the manuscript's shelfmark).

You know, too, that the [Suppress=Yes](#) box will show its beet red demand for attention at the top of the Synopsis View, if you flip through the descriptions. You remember that Revisit=Yes won't keep a description off the web, but Suppress=Yes does have that immense power. Both check boxes exist in recognition of the fact that knowledge does not drop into our hands fully and evenly at one moment; we move ahead in fits and starts, and these boxes, with their attendant reports, help you to stay on top of things by re-finding the points where work had shuddered to a temporary standstill.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide:



5.3.4 Code



If you remember all the details from the [Data Dictionary](#), you may remember this field which occurs at the Manuscript level. On the other hand, it won't surprise anyone if you have no memory of it, since it's a rather fluid, ambiguous, multi-use field. In-house it might represent any category of manuscripts that an institution wants to track even for non-DS purposes (those that should go to Conservation before photography? those that are under consideration for an exhibition? those that should be pulled for a certain class?). Multiple codes can be inserted into the database, one per record, so the report allows you to chose which code you want the report to represent. We inserted it into DS-Access because some institutions group manuscripts into categories and use that category as part of the identifier of images shot of these manuscripts. Thus, as a building block of an image's URL, Code becomes "Manuscript Segment" in the [URL pattern](#). The point, however, is that Code has no particular reality in the larger world of medieval and renaissance manuscripts, and yet it can represent a possibly temporary reality in a given institution. Ergo, the field and ergo, the report.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide:



5.3.5 Images

The five reports pertain directly to the images whose creation is typically fraught with uncertainty (mainly because the photography is handled by someone other than you, the cataloguer/inputter).

[5.3.5.1 Image Selection](#)

[5.3.5.2 Image Status](#)

[5.3.5.3 Legacy Images](#)

[5.3.5.4 Images without Derivatives](#)

[5.3.5.5 Derivatives without URLs](#)

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide:



5.3.5.1 Image Selection

Reports

Manuscripts Without Images Items: 36 [Print](#) [Close](#)

Repository	Shelfmark
▶ Rare Book and Manuscript Library	Med/Ren Frag. 008
▶ Rare Book and Manuscript Library	Montgomery MS 16 vol.2
▶ Rare Book and Manuscript Library	Montgomery MS 16 vol.3
▶ Rare Book and Manuscript Library	Montgomery MS 16 vol.4
▶ Rare Book and Manuscript Library	Montgomery MS 16 vol.5
▶ Rare Book and Manuscript Library	Montgomery MS 16 vol.6
▶ Rare Book and Manuscript Library	Montgomery MS 16 vol.7
▶ Rare Book and Manuscript Library	Plimpton Add. MS 08
▶ Rare Book and Manuscript Library	Plimpton MS 001
▶ Rare Book and Manuscript Library	Plimpton MS 007
▶ Rare Book and Manuscript Library	Plimpton MS 018
▶ Rare Book and Manuscript Library	Plimpton MS 031
▶ Rare Book and Manuscript Library	Plimpton MS 036
▶ Rare Book and Manuscript Library	Plimpton MS 039
▶ Rare Book and Manuscript Library	Plimpton MS 044
▶ Rare Book and Manuscript Library	Plimpton MS 118
▶ Rare Book and Manuscript Library	Plimpton MS 126

DS works from the principle that all manuscripts are represented by at least one image, and it attaches the criterion to the Manuscript level, not the Part or Text level. The assumption is that children inherit the characteristics of their parents, so under the simplest of situations, the genetic line is entirely straight: one great-grandfather who has one child a.k.a. the grandfather, who himself has one child a.k.a. the father, who then has one child, metaphorically representing Manuscript, Part, Text, Image. In this case one image fully represents the genealogy. That's why the report will show you a list of *Manuscripts* that have no images; it's the bare minimum. In reality, you'll probably chose more than one image per manuscript/part/text; the DS average waffles between six and seven images per manuscript with considerably higher numbers for illuminated manuscripts such as books of hours. Read the section on Image Selection in the [Data Dictionary](#); then follow the dictates of the manuscript which will itself select the number of images that it feels is appropriate to its own needs.

This report will remind you of manuscripts for which no images have been selected (not Parts that have no selected images; not Texts; just Manuscripts).

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus

Search the User Guide:



5.3.5.2 Image Status

Reports				
<i>Images With Status: New</i>				
				Images: 11
				Print
				Close
Repository	Shelfmark	Folio Number	Caption	
<input checked="" type="checkbox"/>	Rare Book and Manuscript Library	Med/Ren Frag. 106	Items 1-2 recto	Masses for Pentecost and related times: hair s
<input checked="" type="checkbox"/>	Rare Book and Manuscript Library	Med/Ren Frag. 106	Items 1-2 verso	Item 1 verso, the collect for Pentecost, "Deus q
<input checked="" type="checkbox"/>	Rare Book and Manuscript Library	Med/Ren Frag. 106	Items 3-5 recto	Item 3, last word, "//meas zacha//," introit for vi
<input checked="" type="checkbox"/>	Rare Book and Manuscript Library	Med/Ren Frag. 106	Items 3-5 verso	Item 3 verso, collect; item 4 verso, gospel; item
<input checked="" type="checkbox"/>	Rare Book and Manuscript Library	Med/Ren Frag. 107	items 1-4	Item 1: initial P from mass of the octave of Pete
<input checked="" type="checkbox"/>	Rare Book and Manuscript Library	Med/Ren Frag. 107	Items 1-4 verso	Hair side of the four cuttings.
<input checked="" type="checkbox"/>	Rare Book and Manuscript Library	Med/Ren Frag. 108	Items 1-3	Flesh side; three one-line letters, "E."
<input checked="" type="checkbox"/>	Rare Book and Manuscript Library	Med/Ren Frag. 108	Items 1-3 verso	Hair side; on item 1, upside down, part of the d
<input checked="" type="checkbox"/>	Rare Book and Manuscript Library	Plimpton Add. MS 03	f. 240v	
<input checked="" type="checkbox"/>	Rare Book and Manuscript Library	Plimpton MS 119	f. 4	Glossed text.
<input checked="" type="checkbox"/>	Rare Book and Manuscript Library	Western MS 84	f.	

We talked about this before, remember? New or Worksheet or In-process or Complete? Does that ring a bell? You can go re-read the section on [Status of images](#), if you've forgotten what the various status designations stand for, and how they're assigned. The multiple forms of this report duly show you which images in your database fall into which status levels as an overall grouping, rather than forcing you to painfully examine each single description. Image Status and its reports are yet another aid to your workflow, and we hope you'll be pleased with the plan.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus

Search the User Guide:



5.3.5.3 Legacy Images

Reports

Images With Legacy Captures Images: 2

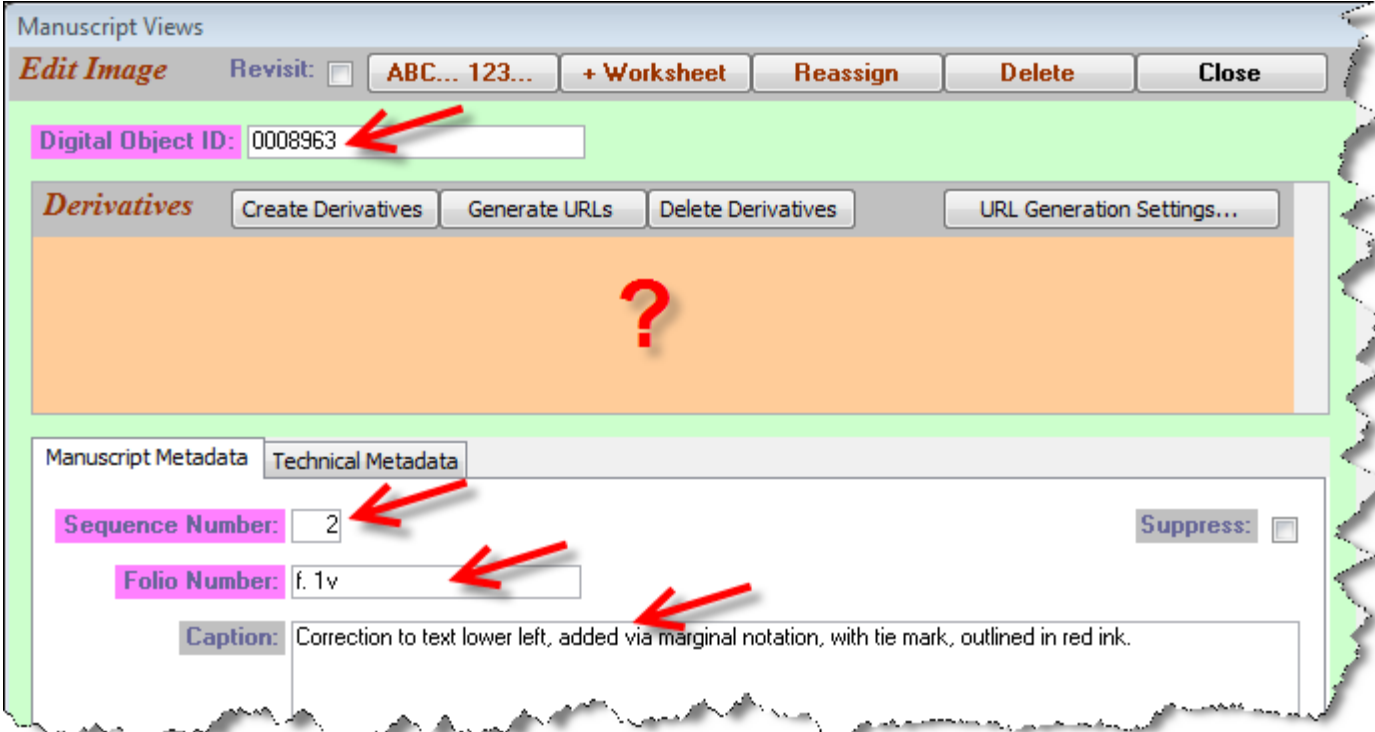
Repository	Shelfmark	Folio Number	Caption
<input checked="" type="checkbox"/> Rare Book and Manuscript Library	Plimpton MS 278	Face	[Image made from slide taken before theft.]
<input checked="" type="checkbox"/> Rare Book and Manuscript Library	Smith Western MS 08	Face	[Image made from slide taken before theft.]

Legacy Images isn't a new concept to you, either; you read about it as [part](#) of the presentation on Technical Metadata. The report gathers your checked boxes for Legacy Image=Yes throughout your entire database, and puts the information right into your hands. Pretty good, yes, pretty good.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide: 

5.3.5.4 Images without Derivatives

A picture is worth a thousand words. This is the situation tabulated by the present report:



Manuscript Views

Edit Image Revisit: ABC... 123... + Worksheet Reassign Delete Close

Digital Object ID: 0008963

Derivatives Create Derivatives Generate URLs Delete Derivatives URL Generation Settings...

?

Manuscript Metadata Technical Metadata

Sequence Number: 2 Suppress:

Folio Number: f. 1v

Caption: Correction to text lower left, added via marginal notation, with tie mark, outlined in red ink.

An image has been planned, a record for it exists, but it has no "derivatives," which is to say that the space for the URLs for the various sizes of this image has not been created; ergo this image record will be among those tabulated in the Report.

Manuscript Views

Edit Image Revisit: ABC... 123... + Worksheet Reassign Delete Close

Digital Object ID: 0008963

Derivatives Create Derivatives Generate URLs Delete Derivatives URL Generation Settings...

▶		thumb
▶		small
▶		medium
▶		large

Manuscript Metadata Technical Metadata

Sequence Number: 2 Suppress:

Folio Number: f. 1v

Caption: Correction to text lower left, added via marginal notation, with tie mark, outlined in red ink.

Once you click on the button Create Derivatives, the situation is rectified, and this record segment will no longer appear in the Report for Images without Derivatives.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide:



5.3.5.5 Derivatives without URLs

The screenshot shows the 'Manuscript Views' interface. At the top, there are buttons for 'Edit Image', 'Revisit: ', 'ABC... 123...', '+ Worksheet', 'Reassign', 'Delete', and 'Close'. Below this is a 'Digital Object ID' field containing '0008963'. A 'Derivatives' section contains buttons for 'Create Derivatives', 'Generate URLs', 'Delete Derivatives', and 'URL Generation Settings...'. A red arrow points to the 'Create Derivatives' button. Below the buttons is a table with four rows, each with a play button icon on the left and a size label on the right. The size labels are 'thumb', 'small', 'medium', and 'large'. The table is currently empty. Below the table are tabs for 'Manuscript Metadata' and 'Technical Metadata'. The 'Technical Metadata' tab is active, showing fields for 'Sequence Number' (2), 'Folio Number' (f. 1v), and 'Caption' (Correction to text lower left, added via marginal notation, with tie mark, outlined in red ink.). There is also a 'Suppress:' checkbox.

This is the sort of record that provides fodder to a Report on Derivatives without URLs: the space for the URLs for the variously sized derivatives exists, but the space remains empty. This Report identifies such record segments, so that you will go there, click on Generate URLs and satisfy the goal: a complete, full, accurate and functional URL for each image. That desideratum will look like this:

Manuscript Views

Edit Image Revisit: ABC... 123... + Worksheet Reassign Delete Close

Digital Object ID: 0008963

Derivatives Create Derivatives Generate URLs Delete Derivatives URL Generation Settings...

▶	http://www.columbia.edu/cgi-bin/dlo?obj=ds.Columbia-NY.NNC-RBML.0008963&size=thumb	thumb
▶	http://www.columbia.edu/cgi-bin/dlo?obj=ds.Columbia-NY.NNC-RBML.0008963&size=small	small
▶	http://www.columbia.edu/cgi-bin/dlo?obj=ds.Columbia-NY.NNC-RBML.0008963&size=medium	medium
▶	http://www.columbia.edu/cgi-bin/dlo?obj=ds.Columbia-NY.NNC-RBML.0008963&size=large	large

Manuscript Metadata Technical Metadata

Sequence Number: Suppress:

Folio Number:

Caption:

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide:



5.3.6 Export

This is the third option on the drop-down menu of Reports and Data: Export.

Reports and Data
Export Data to XML, Access, or Excel Close

Standard Export for Digital Scriptorium Website

Custom Export Full To XML

Scribe: Music:

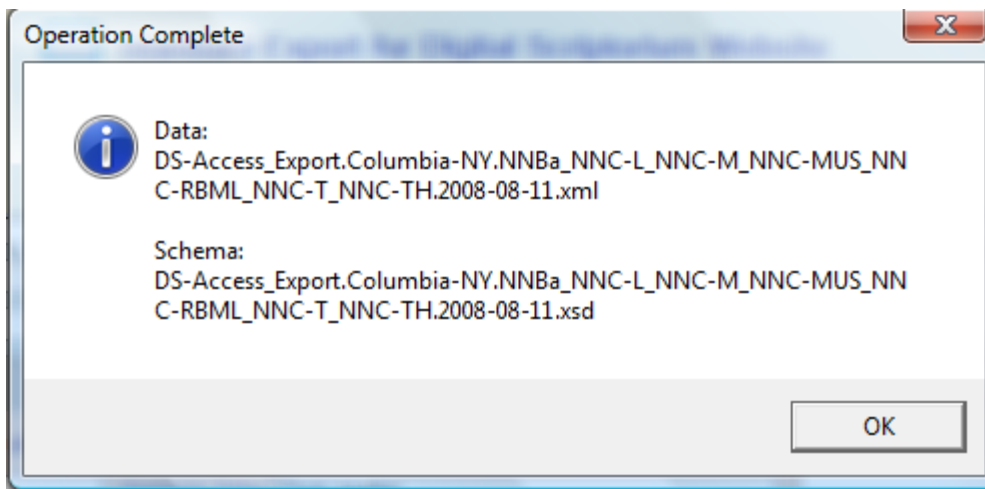
of Scribes: nents:

g lines; very faint ruling in lead?

Text ID: Subjects: 0 Edit Text

The Export box offers two main choices: Standard Export for Digital Scriptorium Website, and the more complex Custom Export of [Full; Institutions; Repositories; Manuscripts; Parts; Texts; Images; Derivatives; Dates List; Scripts List; Subjects List] to [XML; Access Database; Excel Spreadsheet].

From the viewpoint of DS Central, the Standard Export for Digital Scriptorium Website is crucial. It exports the schema (i.e. front end, i.e. dsdbms) and the data (i.e. back end, i.e. dsdata) from your institution's copy of DS-Access, converting the material to XML-tagged information. The program will notify you that the two pieces have been exported, and it will put them in your computer's folder for My Documents with the date-stamp as part of the file name.



Of these two pieces, DS Central is now only concerned with one: the one that contains your institution's data, the one with the file name of this sort (and be sure to note the file extension at the end ".xml" because that's the distinguishing feature between the two files):

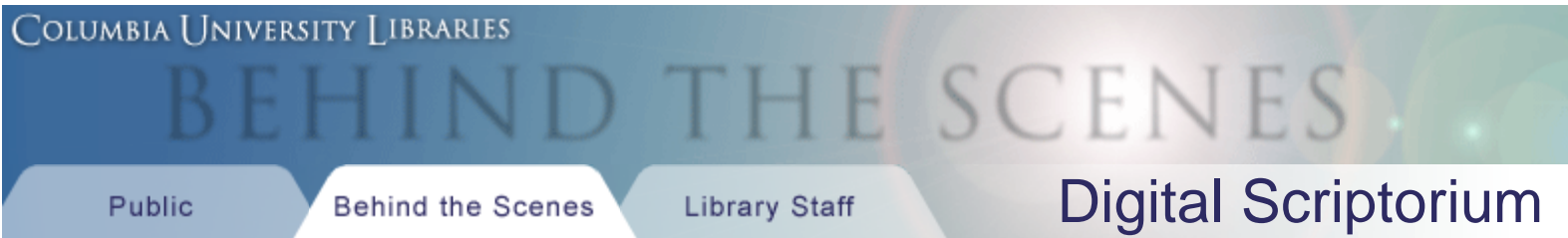
DS-Access_Export.[your institution's code + your institution's repository/repositories code(s)].[year-month-day of the export].xml

This is what you and all other DS partners will forward to DS Central so that we can refresh the shared DS website with the new/revised material. Please read [Appendix D: Submitting DS-Access Data to the Digital Scriptorium Website](#). It contains the online submission form for your XML data; that's the way we'd like you to send it to DS Central.

[Behind The Scenes Home](#) >

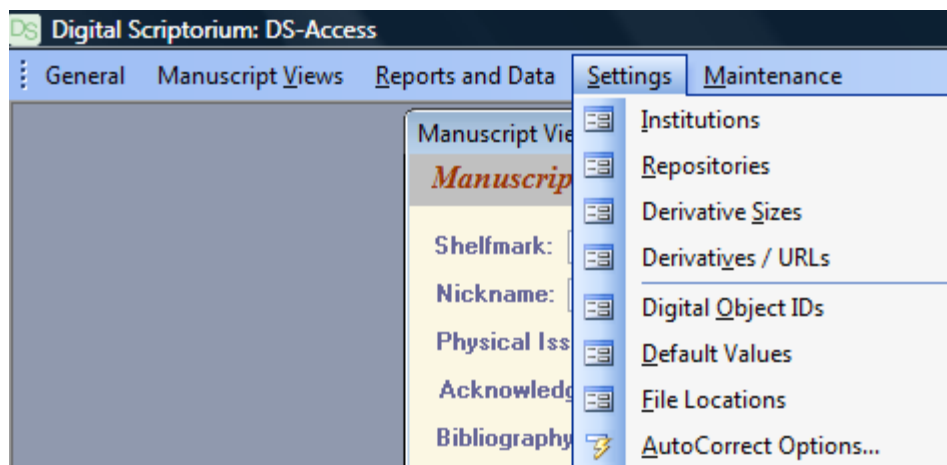
[About Behind the Scenes](#) >

Last published: 2009-01-10
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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide: 

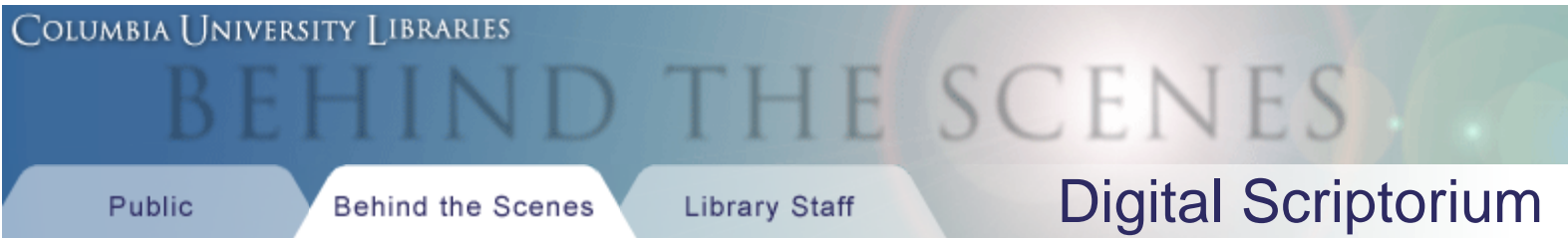
5.4 Settings



Moving right along, we're now at the next to the last item on the top title bar of DS-Access: Settings. Here eight options await your pleasure in the drop-down menu; luckily, you'll hardly have to deal with any of them (most will come to you, prepopulated by DS Central), except for the last, AutoCorrect Options.

- Institutions
- Repositories
- Derivative Sizes
- Derivatives / URLs
- Digital Object IDs
- Default Values
- File Locations
- AutoCorrect Options

The goal here is to standardize information; you'll be helped in your inputting, and DS Central will be helped by receiving from its constituents precisely the same kinds of information with no typographical errors (which hasn't always been the case; this is one of those occasions where we could cite Bitter Experience, but you're tired of listening to us whine). The final item is AutoCorrect Options; we'll cheer for it at the end of this section.

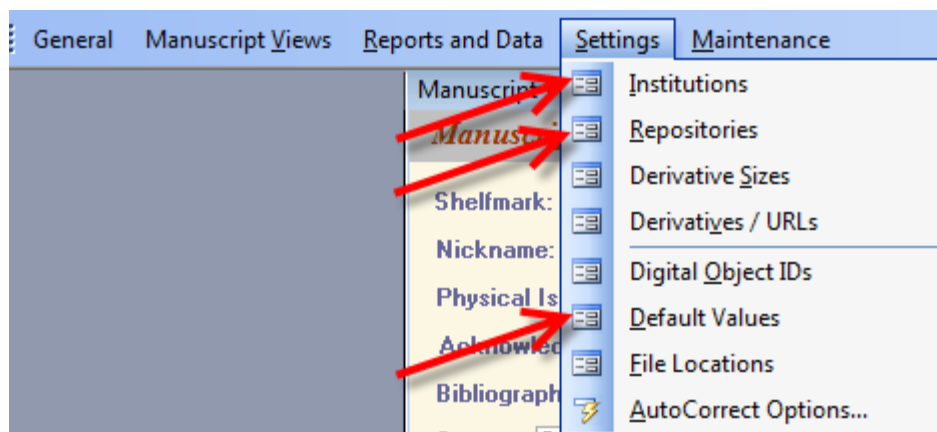


[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide: 

5.4.1 Default Values for Present Location

This may seem an unnecessary nicety; you may feel that you don't mind typing in the name of your city, institution, and repository or library for each record. But crazy as it may seem, we've encountered more than one typographical error at this level, so the default values are a big help to DS Central. And it will make life that one small bit easier for you, too.

From the drop-down menu under Settings, choose Institutions, then Repositories, and then Default Values.



If you have obtained this copy of DS-Access as a formal partner of the consortial project, you'll see that the default values are already populated on the left side of each form. The right side of each form is what you'll be checking and possibly editing at this point. The plan is to always bundle the records from your institution as a unit under one behind-the-scenes code or name (the left side), while still allowing the institution freedom to change its public appellation as often or as drastically as it wants (the right side).

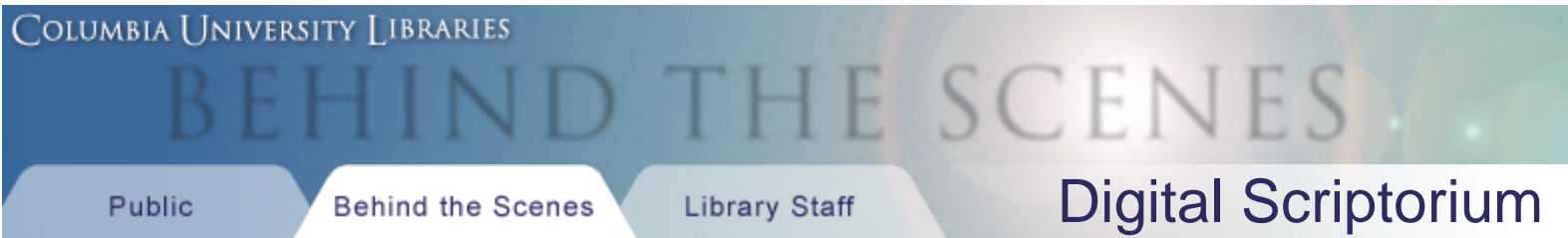
[5.4.1.1 Institutions](#)

[5.4.1.2 Repositories](#)

[5.4.1.3 Default Values: City](#)

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

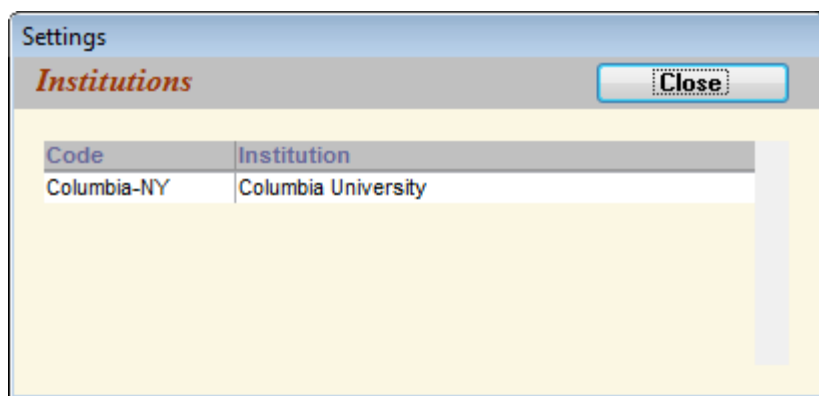


[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide:

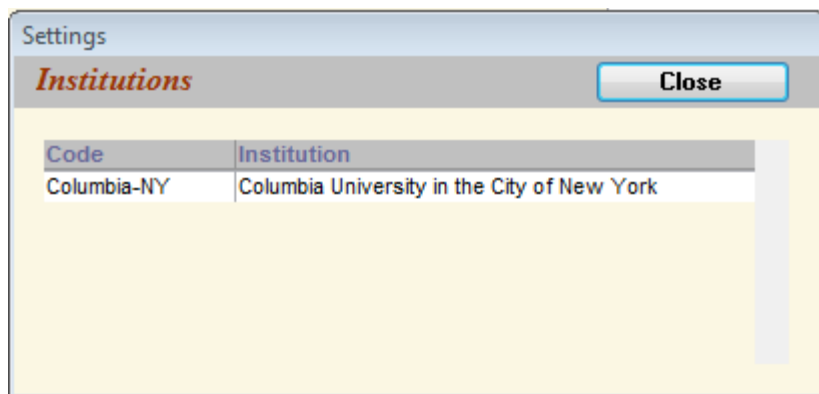


5.4.1.1 Institutions

Go to Settings on the topmost menu bar; from its pull-down menu, choose Institutions.



The code on the left comes to you pre-installed, and is the mechanism used by DS to ensure one inalienable name per institution. It's used by the computer, and in fact its shape is indifferent to human perception. The eye-readable institution name is on right, and you can insert your institution's name in whichever form is preferable; nothing facetious, though, because sure as the world, you'll forget to change it before you export your data to DS Central, and what a mess that would be.



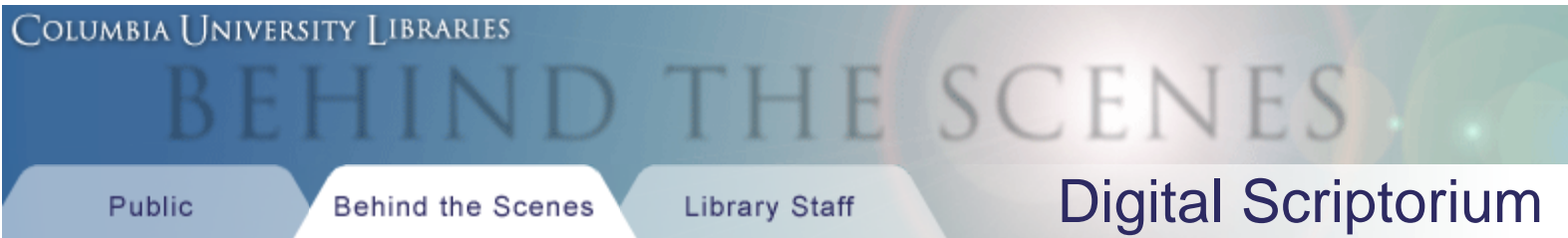
[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide: 

5.4.1.2 Repositories

Again, go to Settings; from the menu, choose Repositories. Same story. This time, however, the code—which either is the correct MARC code, or is constructed according to the methods of the MARC organization codes—truly looks like one, and it incorporates letters that represent the state, the institution and the repository (or library). Typically, American universities house their medieval and renaissance manuscripts in more than one repository (for example: the Special Collections Library; the Law Library; the Music Library, etc.); thus, if you are a formal partner of the project, and if you've alerted DS Central to your need for multiple repositories, your copy of DS-Access will be supplied to you with the various repositories and codes already in place.

Settings		
<i>Repositories</i>		
Institution	Rep. Code	Repository
Columbia University	NNBa	Barnard College Library
Columbia University	NNC-L	Arthur W. Diamond Law Library
Columbia University	NNC-M	Augustus C. Long Health Sciences Library
Columbia University	NNC-MUS	Gabe M. Wiener Music and Arts Library
Columbia University	NNC-RBML	Rare Book and Manuscript Library
Columbia University	NNC-T	Teachers College, Gottesman Libraries, Special Collections
Columbia University	NNC-TH	Burke Library at Union Theological Seminary

Before you start inputting actual records, however, your attention and nulla obstat will be much appreciated on this matter. If any of the codes, whether of institutions or of repositories, cause you to hesitate, please contact DS Central before beginning your work.



[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide:



5.4.1.3 Default Values: City

Again, go to Settings; from the menu, choose Default Values. This is where you will enter or change the name of the city where your institution and/or repository reside; it's in DS-Access after the Institution and the Repository, and is discussed here after them because it incorporates information from the other two default areas. What you enter here will appear automatically in each of your records at the top of the Manuscript level.

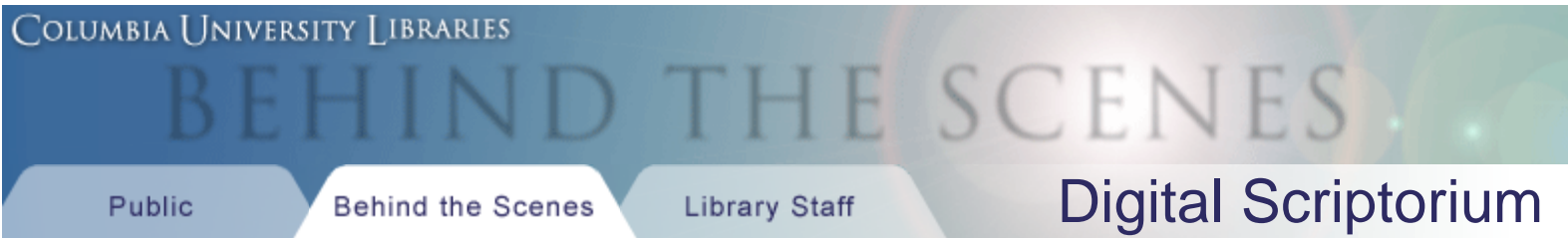
 The image is a screenshot of a web-based settings dialog box titled 'Settings'. The main heading is 'Default Values' in a brown, italicized serif font. In the top right corner of the dialog is a 'Close' button. Below the heading, there is a section titled 'Manuscripts' with a horizontal line underneath. Under this section, there are three rows of input fields:

- City:** A dropdown menu with 'New York' selected.
- Institution:** A dropdown menu with 'Columbia-NY' selected, followed by a text input field containing 'Columbia University'.
- Repository:** A dropdown menu with 'NNC-RBML' selected, followed by a text input field containing 'Rare Book and Manuscript Library'.

The three elements (City, Institution, Repository), followed by the Shelfmark, constitute the formal statement that identifies bibliographically the single manuscript. They matter. Let's get them right.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >



[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide:



5.4.2 Derivative Sizes

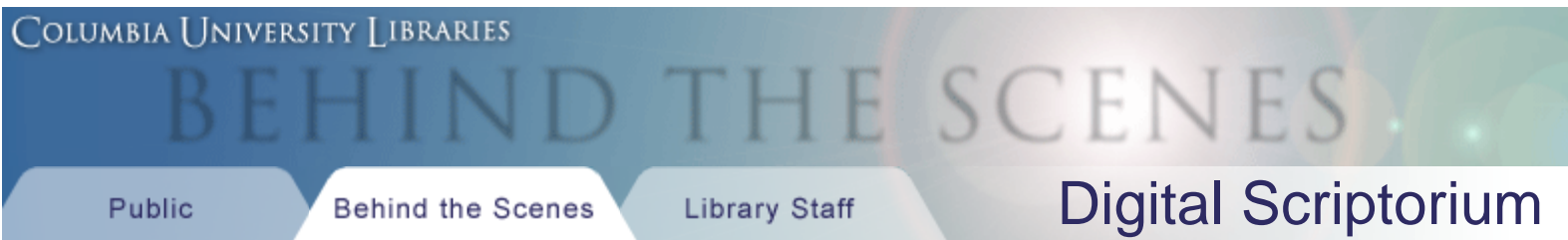
Settings				
<i>Derivative Sizes</i>				
Active	ID	Size	Resolution	Seq
<input type="checkbox"/>	master	master	tiff	1
<input checked="" type="checkbox"/>	192	thumb	thumb	2
<input checked="" type="checkbox"/>	768	small	075	3
<input checked="" type="checkbox"/>	1536	medium	150	4
<input checked="" type="checkbox"/>	3072	large	300	5

These will come to you prepopulated with the values you see above. In the immediate future DS Central has no plans to change this, but the mechanism was put in place in case the winds begin to blow in a different direction.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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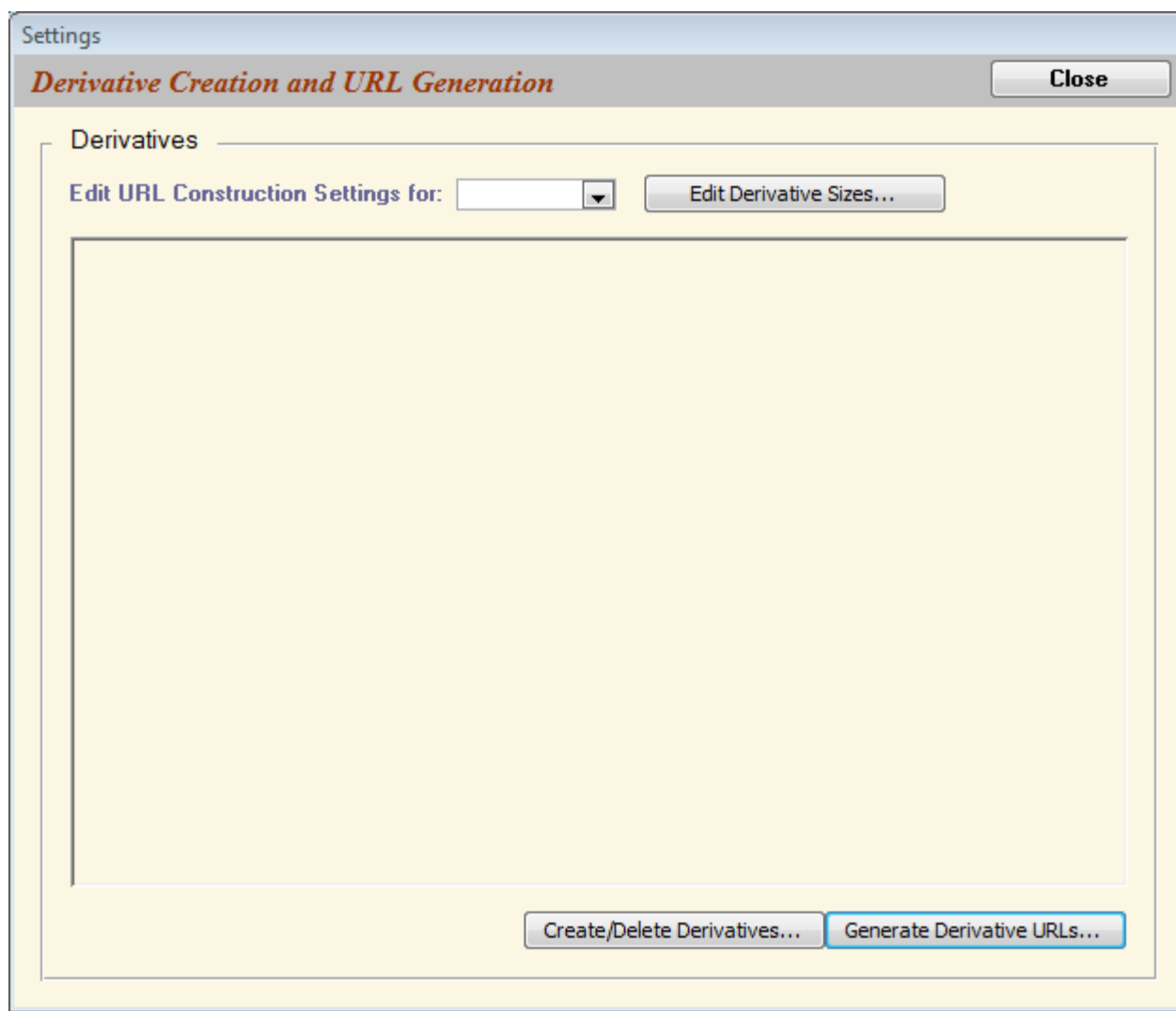
[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide:



5.4.3 Derivatives / URLs

The full and more correct name for this Setting is Derivative Creation and URL Generation. There is a lot that will happen here; progress through the description of this Setting will feel long and dreary. But great good will come at the successful completion of it.

You can get here in two ways: from the top task bar, you can pull down the menu under Settings, and choose Derivatives / URLs; alternatively, if you have the Edit Image form open, you can click on its button, URL Generation Settings, and you'll be brought here.



The choices executed on this form set the groundwork for building image URLs one by one, as each image is chosen and its bibliographic and

(possibly) technical metadata are entered into the [Add Image \[or Edit Image\]](#) form that springs off from the Synopsis View. These choices become active when you click on the button Generate URLs on the Edit Image form. Presumably the effort to arrange these Settings was done before you actually began entering data. If not, then now; here's your chance, you lucky devil, you.

[5.4.3.1 Develop URL Pattern](#)

[5.4.3.2 Create / Delete Derivatives](#)

[5.4.3.3 Generate Derivative URLs](#)

Note that there is no obligation to create derivatives and generate URLs one by one as each image record comes into being; if preferred, the two related tasks can be handled as a batch effort at the end of your cataloguing, or rather, just before you perform an [XML export](#) to DS Central.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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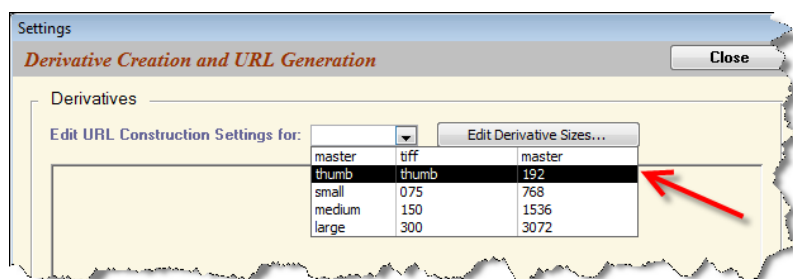
[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus

Search the User Guide:

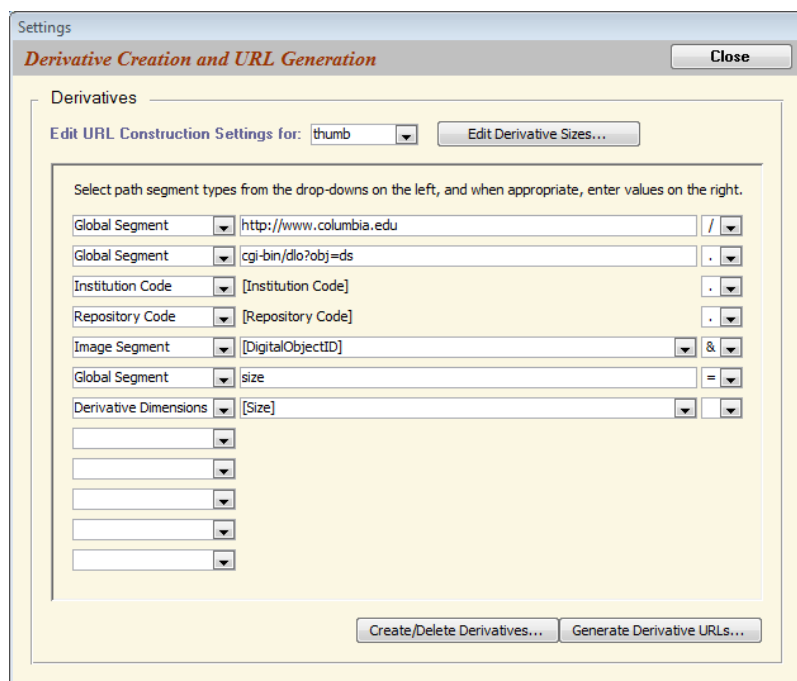


5.4.3.1 Develop URL Pattern

From the drop-down box, choose the derivative size (we need to separate the sizes since some institutions follow different patterns for the different sizes).



Develop the pattern for the URLs that will point to your institution's images; if DS Central is hosting the images, all four derivative sizes will be prepopulated in your copy of DS-Access, and they will look like this:



By way of example, the preceding pattern results in URLs that look like this:
<http://www.columbia.edu/cgi-bin/dlo?obj=ds.Columbia-NY.NNC-RBML.4885&size=small>

The path segment types, in alphabetical order, are:

- Derivative Dimensions
- Global Segment
- Image Segment
- Institution Code
- Manuscript Segment
- Repository Code

They may be arranged in any order and repeated ad libitum. The one that is absolutely required is the Image Segment: it contains the unique identifier for that particular image. The information represented by three of the segments (Derivative Dimensions, Institution Code, Repository Code) has already been inserted into the appropriate Settings, so incorporation of their data is set by invoking the category. The only piece that might leave you wondering is Manuscript Segment. Its information is pulled from the field named Code, which is at the Manuscript Level. Some institutions, we discovered, might unite (for example) all their manuscript bibles into a single group, and all their books of hours into another, and all their fragments into a third; then they might use that group name as part of the image URL. If your institution operates this way, this is the segment for you. Read about Code in the [Data Dictionary](#); there's also a [report](#) on the Codes used in your copy of DS-Access.

The pattern and the values are determined by the institution that hosts the images on a server (either DS Central or the local institution), with possibly shared discretion between the two; for example, the Image Segment might consist of the:

- Digital Object ID (as autogenerated by DS-Access or as hand-entered)
- Capture ID (formally derived from the local imaging software, or hand-entered).

The punctuation between two segments may be a:

- ampersand
- equal sign
- hyphen
- period
- question mark
- semicolon
- slash
- [no punctuation]

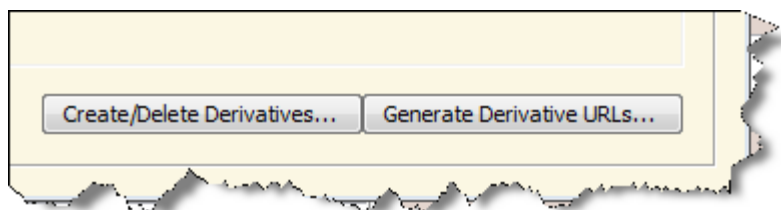
and it may be arranged in whichever order suits the hosting institution.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide:



5.4.3.2 Create / Delete Derivatives

At the bottom of the form on which the URL patterns are entered, there are two buttons, the first to Create / Delete Derivatives and the second to Generate Derivative URLs.



Click on the first one, and this will be the result:

Settings

Create/Delete Derivatives Close

Derivatives will be created for the following sizes: ▼

Existing derivative information will be preserved.

Derivatives will be deleted for the following sizes: ▼

Only the selected derivative size(s) will be deleted.

You can choose to create (or delete) derivatives on a size-by-size basis, or to do this for all images at once. Since it's anything but a fast action, you'd do well to choose each single size successively. If you choose to create all derivatives all at once, you might as well go milk the cow in the meantime, it will take that long.

Remember that "creating a derivative" really means that you're creating the space for that derivative's URL to occupy. [LINK](#)

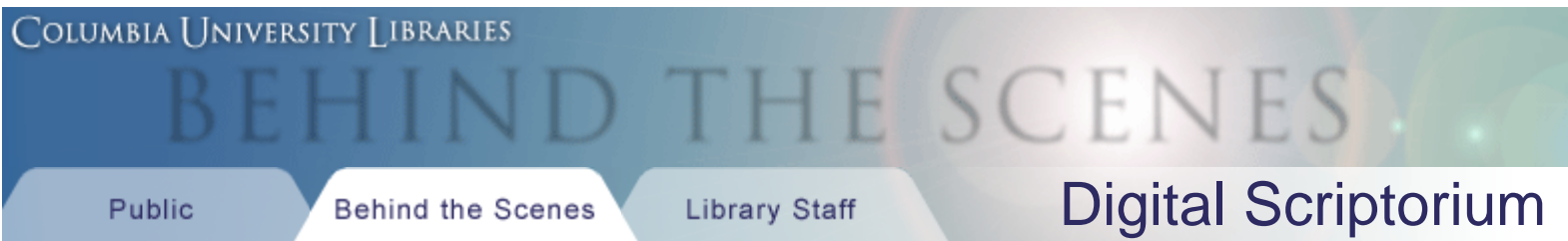
It's obvious why a person would want to "create derivatives," but when would it be useful to delete them / some of them? Perhaps your institution has moved one size of derivatives to a new server so that you need to establish new URL patterns. It might make sense to delete the old pattern first.

With either action, DS-Access will report back to tell you precisely how many derivatives were created or deleted, and then it will tell you that it has accomplished its mission.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide: 

5.4.3.3 Generate Derivative URLs

But you're only half way there: the spaces exist, but they contain no data. So now you want to Generate Derivative URLs (the second button on the form). Click on it, and this is what comes to the surface:

 The screenshot shows a "Settings" dialog box titled "Generate Derivative URLs". It has a "Close" button in the top right corner. Below the title, there is a dropdown menu labeled "URLs will be generated for the following derivatives:" with "thumb" selected. Below that is a checkbox labeled "Overwrite Existing URLs" which is currently unchecked. To the right of the checkbox, it says "URLs to be generated: 5129". A warning message in the center states: "This operation cannot be undone. If you choose to overwrite existing URLs, current URL information will be lost." At the bottom of the dialog is a "Generate Now" button.

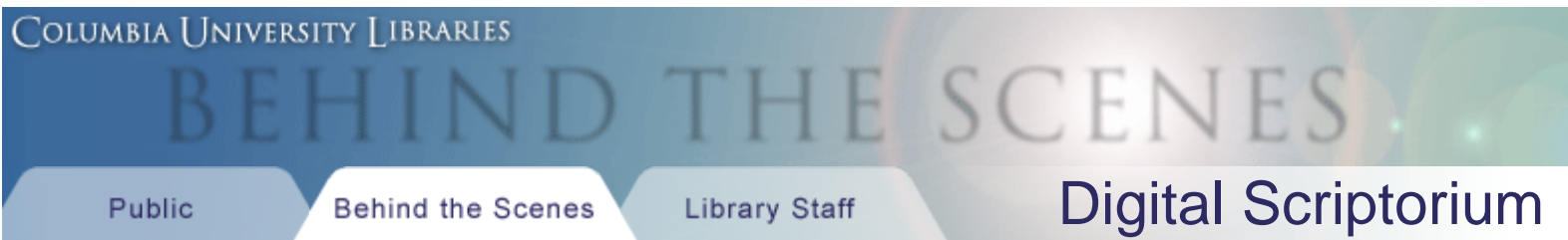
DS-Access is warning you: "This operation cannot be undone." This is serious. Make sure you've got it right. The URLs will be built and inserted into each image record according to the [URL pattern](#) that you established on the form for Derivative Creation and URL Generation.

Be it said, that if you really made a mess of it, an irrevocable terrible terrible mess, you could go back to the Derivative Creation and URL Generation form, re-establish the pattern, this time correctly, and Generate the Derivative URLs all over again. What would be difficult would be re-creating the pattern that was there originally if you didn't remember what it was. The solution? Back-ups!! Many back-ups; frequent back-ups; regular back-ups. A Best Practice of the best sort.

There may be no need for you to Create Derivatives and Generate URLs in the batch mode that is explained here, because maybe, once you had established the URL pattern on the form, you generated the derivative URLs for each image as you went along.

And then you ran the two [Reports](#) (List Images without Derivatives; List Derivatives without URLs) to make sure that all of your images were ready to go. That's great. But at least this way you know that if you need to handle all the image derivatives and URLs in a batch, you can do so.

The association between image record and its URL has thus been built indissolubly in each and every image record; the fragile connection between text and picture that appear on the web acquires strength.



[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide:



5.4.4 Digital Object IDs

 A screenshot of a "Settings" dialog box titled "Digital Object IDs". It has a "Close" button in the top right corner. The dialog contains two radio button options:

- Automatically generate Digital Object IDs** Example:

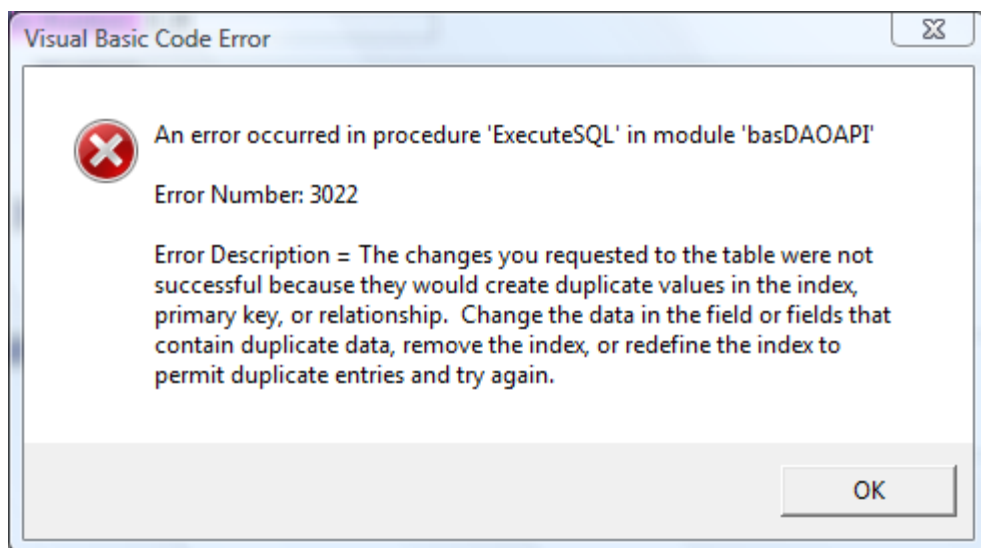
Digital Object IDs will default to the next highest integer, padded to 7 digits.
- Digital Object IDs will be manually entered** Example:

The Digital Object ID is the unique identifier of an image and will be part of the image [URL pattern](#) that you establish in the form, Derivative Creation and URL Generation. Under the best of circumstances, your institution—together with DS Central, we assure you— would be very happy if the first option above were the one chosen: Automatically generate Digital Object IDs. It's easy: the database will pop the next sequential number, padded to seven digits, into the slot for Digital Object ID. If DS Central is to host your images, you may be required accept this Hobson's choice.

On the other hand, we accept the fact that institutions have their own digital library practices, and the file names assigned to images may need to follow in-house norms. In this case, please check the second radio button, and please carefully hand-insert the in-house digital object ID into the image record form.

 A screenshot of a "Manuscript Views" dialog box. At the top, there are several buttons: "Edit Image", "Revisit: ", "ABC... 123...", "+ Worksheet", "Reassign", "Delete", and "Close". Below these is a "Digital Object ID:" label followed by a text input field containing "XYZ123456dy12". A red arrow points to this field. Below the input field is a "Derivatives" section with buttons for "Create Derivatives", "Generate URLs", "Delete Derivatives", and "URL Generation Settings...".

If by mistake you've entered the same in-house digital object ID twice, DS-Access will fuss:

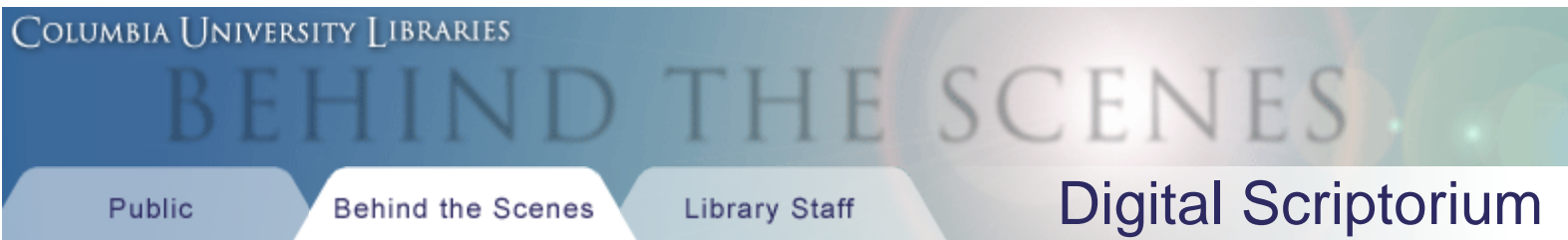


There is one other and parallel option: [Capture ID](#). It's one of the fields offered under Technical Metadata for an image. It exists because digital cameras often automatically number images and DS is aware that institutions may want to track these numbers, or, indeed may want to use the numbers as the unique identifier for an image. Again, use of Capture ID implies very careful hand-insertion of the number into the field; again, DS-Access provides a safety net and objects if the same number is entered twice in that field.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide:



5.4.5 File Locations; Relink Tables

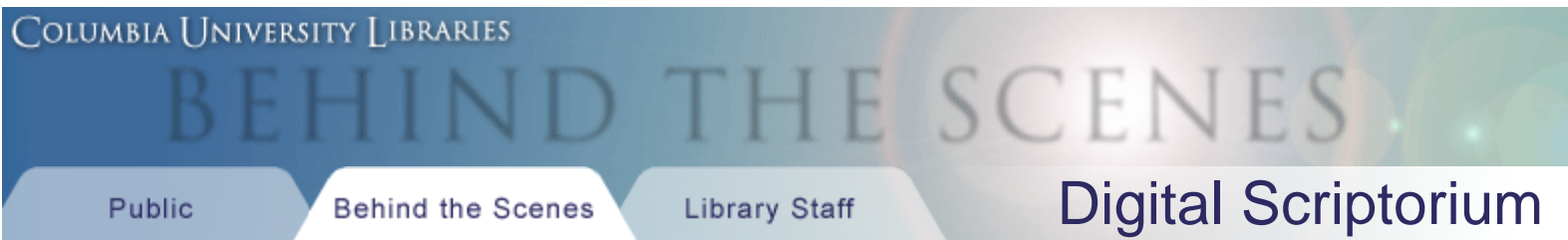
 The screenshot shows a "Settings" dialog box with the "File Locations" tab selected. The dialog has a "Close" button in the top right corner. It is divided into two sections: "Application Paths" and "Update Paths".

- Application Paths:**
 - Interface:** C:\ProgramData\Digital Scriptorium\DS-Access\dsdbms.mde
 - Data:** C:\ProgramData\Digital Scriptorium\DS-Access\dsdata.mdb (with a browse button "...")
 - A "Re-Link Data Tables" button is located below the Data field.
- Update Paths:**
 - URL:** https://www1.columbia.edu/sec/cu/libraries/bts/digital_scriptorium/ds-access/downloads/
 - Update:** C:\ProgramData\Digital Scriptorium\DS-Access\ (with a browse button "...")

Here we have the form, File Locations and, inside of it, the button, Re-Link Data Tables. You skimmed through some words on the topic when you began reading this User's Guide. It seems pointless to produce more prose on the same subject, but it also seems confusing to act as though these functions weren't on the menu. Ergo, a cross-reference to the section on [running DS-Access for the first time](#) serves the purpose.

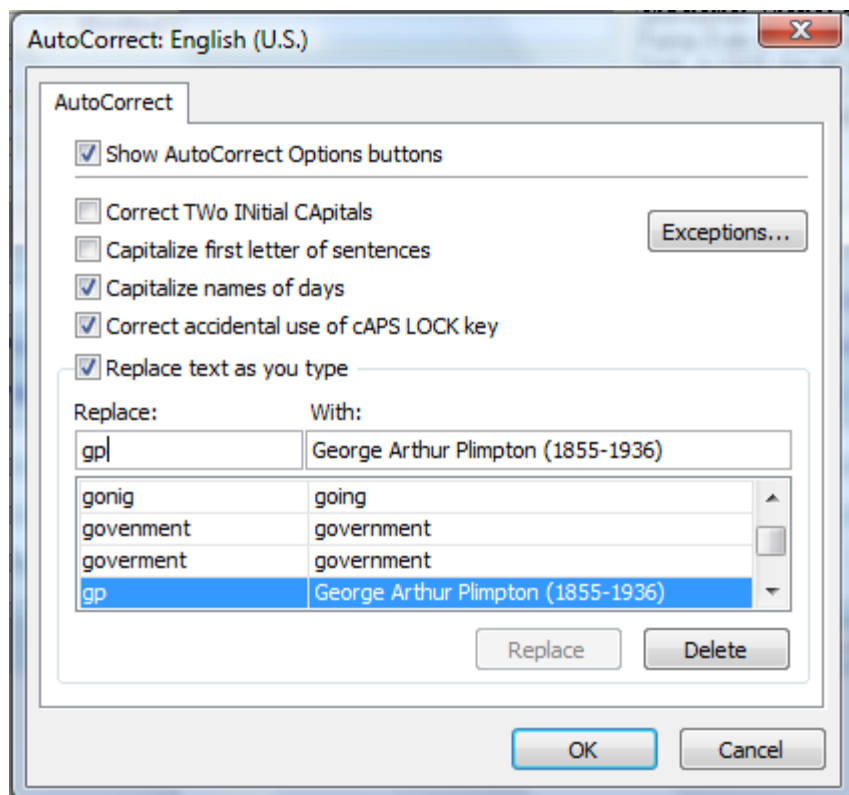
[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >



[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide: 

5.4.6 AutoCorrect Options



AutoCorrect Options can both disturb and ease your inputting, so it's worth some discussion with examples.

If your copy of DS-Access has not already unchecked the first two boxes (Correct TTwo INitial CAPitals; Capitalize first letter of sentences), immediately do so. You may very well want to type MS as two initial capitals, or indicate flyleaves as folios II. You will be very irritated if the program decides it's smarter than you, and insists upon "ff. li" (a period, looking to the computer just like the end of one sentence, followed by a lower case letter? tut, tut).

Perhaps a safer way around at least one of these problems is to open AutoCorrect Options, click on Exceptions, and in the space "Don't capitalize after ..." type in "ff." or "fol." Then click on OK.

But AutoCorrect Options is also a simple solution to the problem of repetitive data entry, which takes advantage of, nay, makes a fool of, one of the intrusive "I know better than you" features of Microsoft applications. Any commonly entered piece of text, such as the name and dates

of your library's major donor, or such as your own name (for the Inputter field) can be entered by code as if a mistake and the program will supply the correction. Just be careful to choose some unlikely but easy-to-type monogram as the mistake; for example, combinations with k or q or z might be handy because you're unlikely to type them in your normal data entry. A mnemonic 2- or 3-letter string is also good. Hint: lower case letters are easier to type than upper.

Open AutoCorrect Options; in the resulting box, type your "mistake" in the Replace column (in the above example, "gp"), while in the With column type your "correction": "George A. Plimpton (1855-1936)." Click Add, then OK to exit from the AutoCorrect box. Then, when you're entering data, the correction you've established will take place as soon as you tab or otherwise move out of the field where you've put your intentional mistake.

[Behind The Scenes Home](#) >

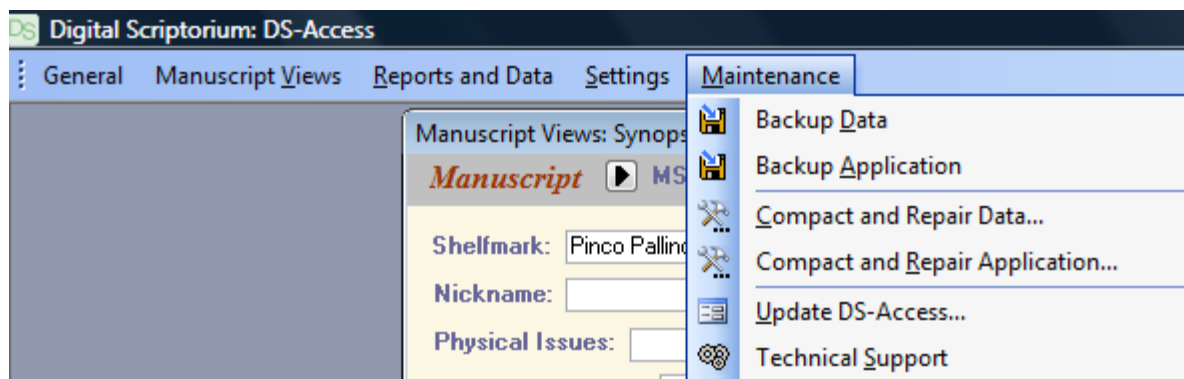
[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide: 

5.5 Maintenance



Maintenance: the fifth and last menu item along the top title bar; it has six choices:

[5.5.1 Back Up Data](#)

[5.5.2 Back Up Application](#)

[5.5.3 Compact and Repair Data](#)

[5.5.4 Compact and Repair Application](#)

[5.5.5 Update DS-Access](#)

[5.5.6 Technical Support](#)

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide:



5.5.1 Back Up Data

This tool produces a view of the folder already containing your copy of DS-Access, but with browsing capacity to other areas of your computer, so that you may choose where you'd like the backup to reside. It also assigns a name to the backup file that includes the date on which you are performing the backup; you are, of course, free to change the backup file's name, but we strongly encourage you to retain the date-stamp aspect of the default name.

What we truly truly encourage you to do is to backup your data regularly! Best Practice demands this! Just imagine how distressing to have to re-enter three days' worth of inputting. Just imagine the almost impossibility of remembering all those small corrections of typos, of clean-up of inconsistencies, of choices for more precise wording. Write BACKUP DATA on your calendar, put it on your daily agenda, make it so automatic that you never finish a session without backing up the data. You'll be very grateful that you did this the first time there's a problem. Your boss will give you a raise. You'll find True Love. Stars will glimmer over your head. OK, OK, so we exaggerate. But we make a point, right?

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide:



5.5.2 Back Up Application

The Back Up Application tool offers the same two choices as does the tool to Back Up Data. It produces a view of the folder already containing your copy of DS-Access, but with browsing capacity to other areas of your computer, so that you may choose where you'd like the backup to reside. It assigns a name to the backup file that includes the date on which you are performing the backup; you are, of course, free to change the backup file's name, but we strongly encourage you to retain the date-stamp aspect of the default name.

This might appear ho-hum. In fact, Microsoft has given us quite a nice feature, here, new to Access 2003: the ability to back up a database that is open and running. Aren't you impressed?

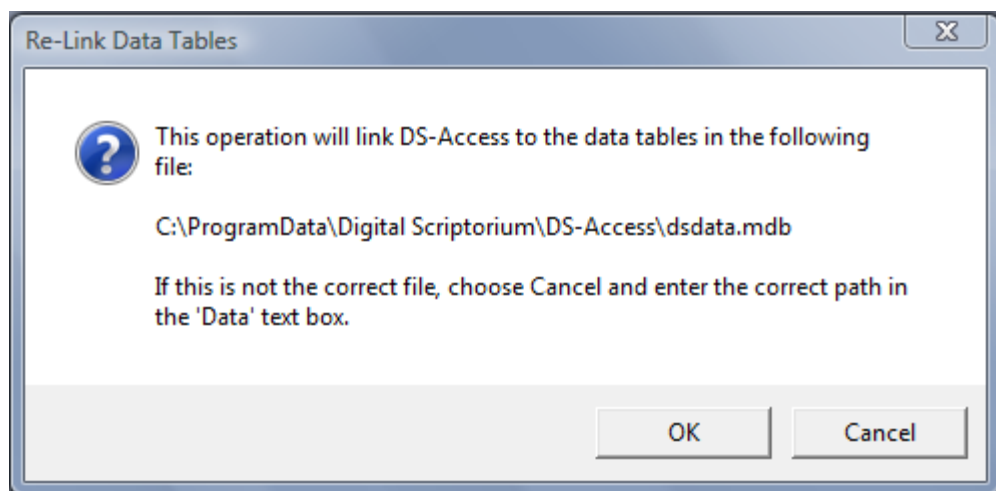
At the same time, you might wonder what goal is achieved by backing up the application since all DS partners share the same one, and if somehow your particular application disappeared, you could always get a new one from DS Central. Yes, it's true, you could. But there are some bits of data in *your* copy of the application that are unique to your institution: the [Institution and Repository codes](#) and the [pattern for generating URLs](#) for your images. In addition, the front end contains the [licensing statement](#); while its information isn't unique to your copy of the application, it is specific, in telling you which particular version of the interface (a.k.a. the application, the part called dsdbms) and which particular version of the schema (a.k.a. the back end, the tables, the part called dsdata) you have been working with.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide:



5.5.3 Compact and Repair Data

In the process, it will prompt you for an OK to relink the tables, and you'll give it that permission.



[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide:



5.5.4 Compact and Repair Application

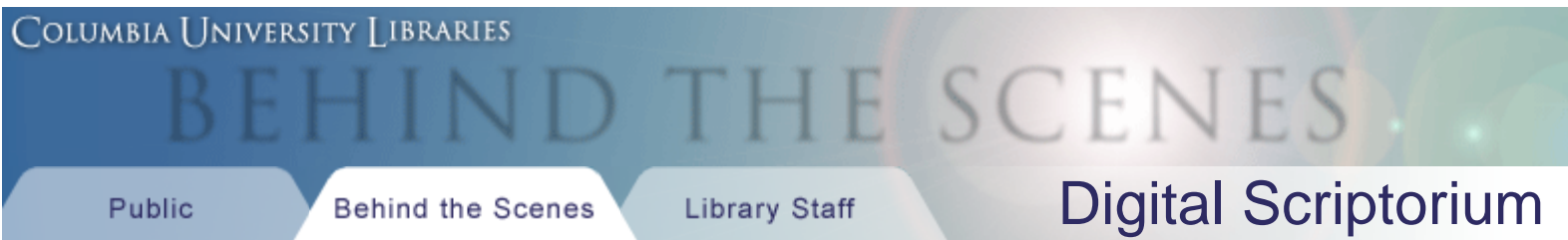
DS-Access completes this task swiftly; then, upon reentry to the database, you'll need to bypass the hurdle of the standard three security warnings, but that's simple enough.

We concede that compacting and repairing the application has little value to us cataloguers/inputters because we're not making changes to the front end of DS-Access (we can't; it's hidden from us; and besides, why would we want to change the application that is shared by all DS partners? we'd be out of synch with the others, and there's no value to that!). But we should certainly compact and repair the data, in particular if we've deleted data during our last session: rewriting is an inefficient use of space; this action rectifies that and reduces the overall size of the database.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

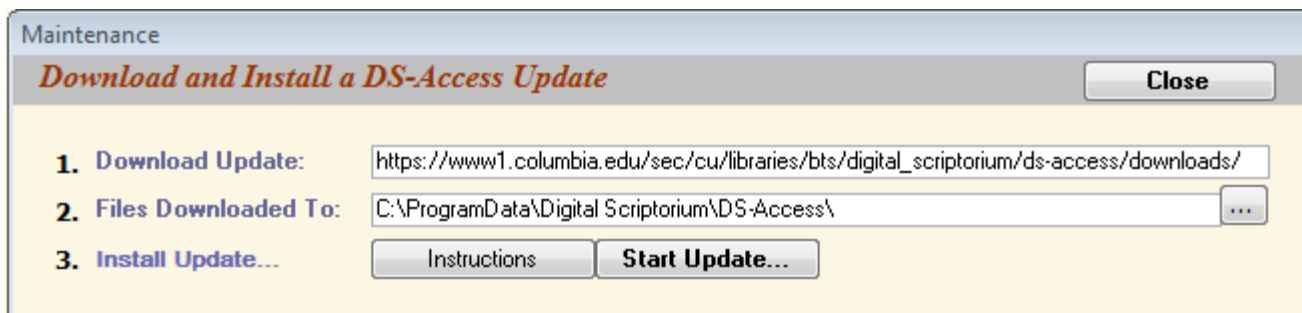
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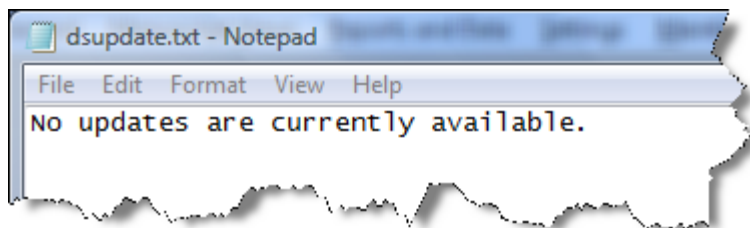
[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide:



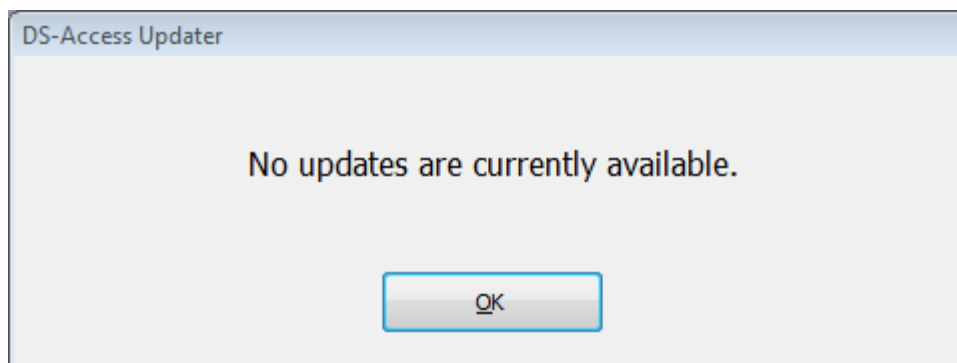
5.5.5 Update DS-Access



When updates to DS-Access are prepared at DS Central, you'll be notified presumably by email. The location for the soon-to-be-downloaded files is and will remain what you see above under No. 1. (In case you're puzzled: "sec" stands for "secure"; "cu" stands for Columbia University; "bts" stands for "behind the scenes"; all the rest you can read.) Under No. 2 you will accept the default location, or browse to the location on your computer where you've downloaded the update. No. 3 will only contain information when there is something to install, so if you were to click on "Instructions" right now, you would receive this message:



And if you were to click on "Start Update" right now, you would receive this message (after clicking through the three standard security warnings):



Click OK (after all, what else are you going to do), and you'll find that you're out of DS-Access altogether. Not the end of the world; go back in in your usual manner.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Title Bar Menus Search the User Guide:



5.5.6 Technical Support

Maintenance

Contacting Technical Support Close

Be sure to consult the User Guide before contacting technical support.

User Guide: https://www1.columbia.edu/sec/cu/libraries/bts/digital_scriptorium/technical/ds-access/

Email: ds-access@libraries.cul.columbia.edu

It feels a bit circular, doesn't it? Here you are, reading the User Guide, and you're told to go read the User Guide. But if (when) all else fails, please do send a request for help to DS Central. Several people are behind that email alias, so even if one person is on vacation, another will harken to your plea.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Explicit

Search the User Guide:



Explicit feliciter.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > [Appendices](#) > System Requirements

Search the User Guide:



Appendix A - System Requirements

Minimum Hardware Requirements:

- Pentium 233 MHz (Recommended: Pentium 500MHz or greater)
- 128 MB RAM (Recommended: 256 MB RAM or greater)
- 120 MB available hard drive space
- (Recommended: 17" monitor)

Software Requirements:

- Windows 2000, Windows XP, Windows Vista (Not tested with older versions of Windows)
- Administrator privileges required for installation only

Note: You must be logged onto your Windows PC as an Administrator to install DS-Access.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > [Appendices](#) > Advanced
DS-Access Installation

Search the User Guide:



Appendix B - Advanced DS-Access Installation

Note: You must be logged onto your Windows PC as an Administrator to install DS-Access. Also see [System Requirements](#).

[Installing DS-Access to a non-default location](#)

[Sharing DS-Access between multiple computers](#)

[Moving DS-Access after it has been installed](#)

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > [Appendices](#) > [Advanced Installation](#) > Search the User Guide:
Installing to a non-default location



Appendix B - Installing DS-Access to a non-default location

The DS-Access Setup Wizard offers a default installation path:

In Windows XP the default installation folder is:

[C:\Documents and Settings\All Users\Application Data\](#)

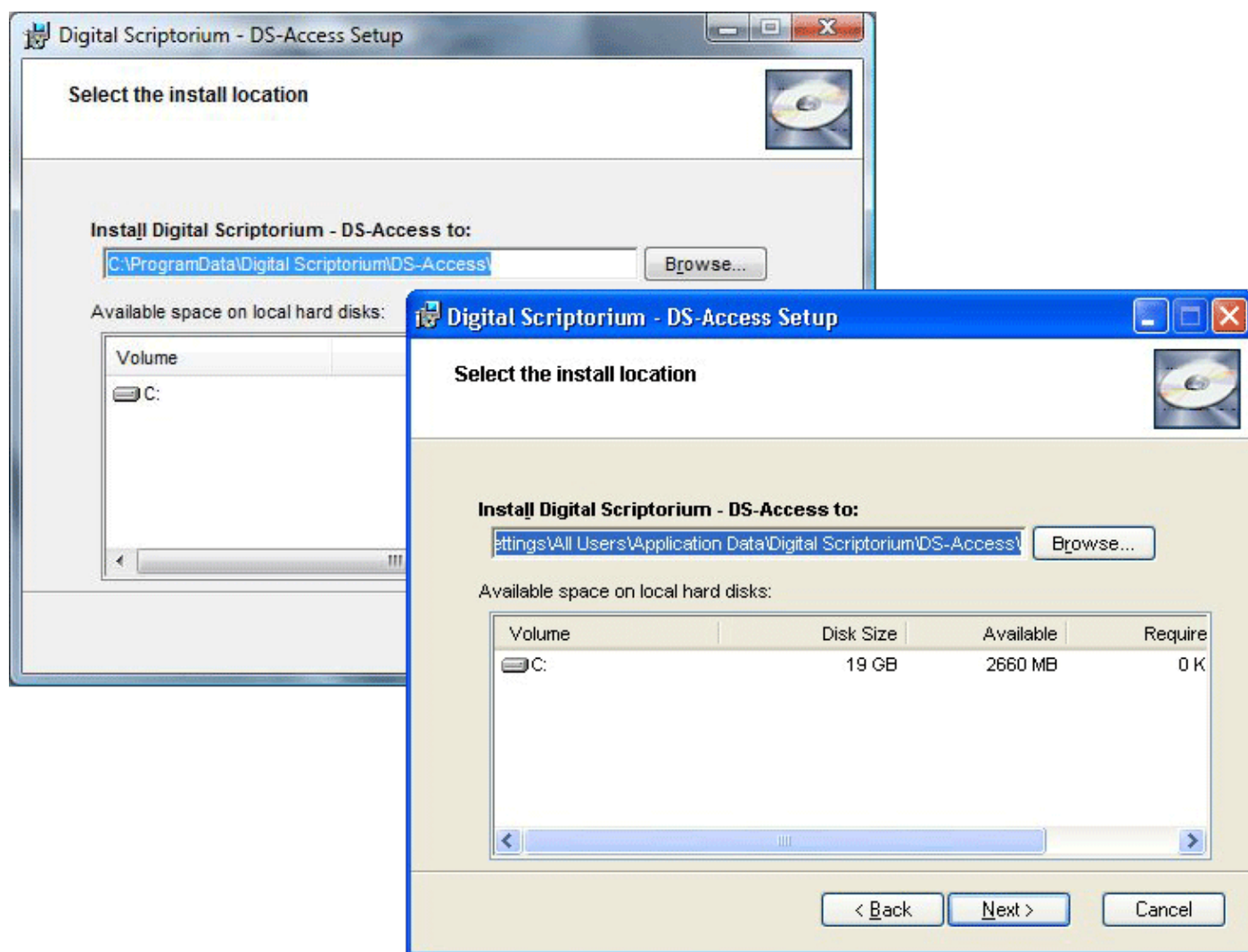
In Windows Vista the default installation folder is:

[C:\ProgramData\](#)

If desired DS-Access can be installed to an alternative location. Clicking the 'Browse...' button next to the default path allows you to select the installation location of your choice. (You may need to consider user permissions on your workstation if you do not typically logon as an administrator.) All DS-Access files will be installed in the same folder, including the application file (dsdbms.mde) and the data file (dsdata.mdb). (For more information about all files installed by DS-Access see [Installation Files](#).)

The Setup Wizard's default installation folder for both Windows Vista and Windows XP is shown below:

Note: Both 'Application Data' and 'ProgramData' are hidden folders, so you may need to change your Windows Explorer settings (Tools > Folder Options) to view these folders in Explorer.)



If you need to move DS-Access after it has been installed, please follow the directions for [Moving DS-Access After Installation](#).

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > [Appendices](#) > [Advanced Installation](#) > Search the User Guide:
Sharing between multiple computers



Appendix B - Sharing DS-Access between multiple computers

Some usage scenarios require a single instance of DS-Access to be accessible from multiple computers. This can be accomplished in either of two ways. Both methods are described below, however [method 2](#) is strongly recommended to allow simultaneous access from multiple machines and for better reliability. (Note: You must be logged onto your Windows PC as an Administrator to install DS-Access.)

Method 1. Installing a single instance of DS-Access to a network location

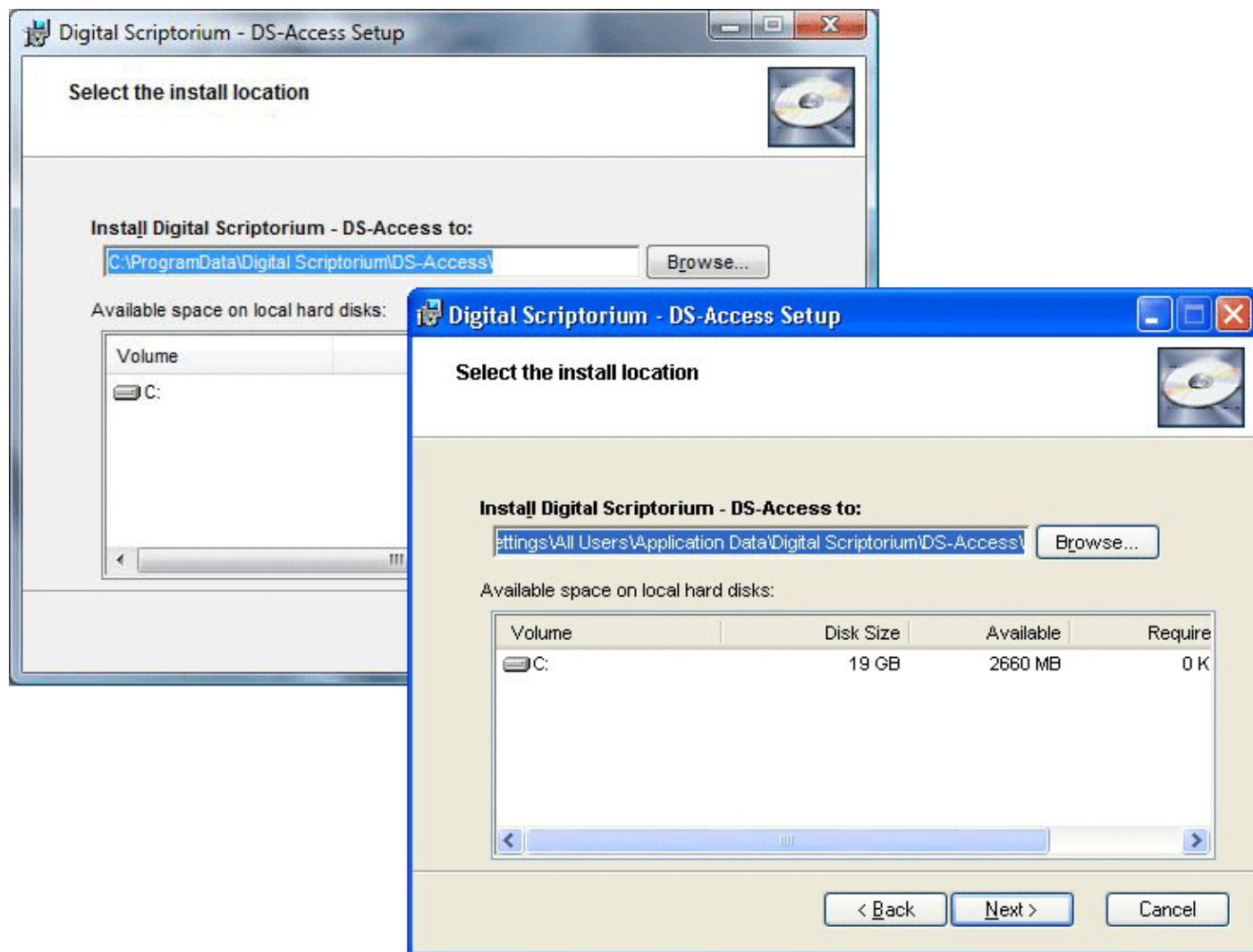
The first option for sharing DS-Access between multiple computers is simply to install DS-Access to a computer and drive which is accessible from other PCs on the network. Just perform a standard install on a networked computer, and be sure the installation folder is shared so it can be accessed by the other PCs. You may want to change the default installation path in the Setup Wizard during the installation process. (For more information see [Installing DS-Access to a non-default location](#).) Additionally you will need to move or copy the special DS-Access program shortcut to a shared location. To run DS-Access from another computer, browse the network and locate the DS-Access shortcut and double-click to launch DS-Access.

This method is the simplest, and has the advantage that any changes you make to Default Values, Derivative URL patterns, or other Settings will automatically be the same on all machines. Nevertheless, [Method 2](#) is preferred.

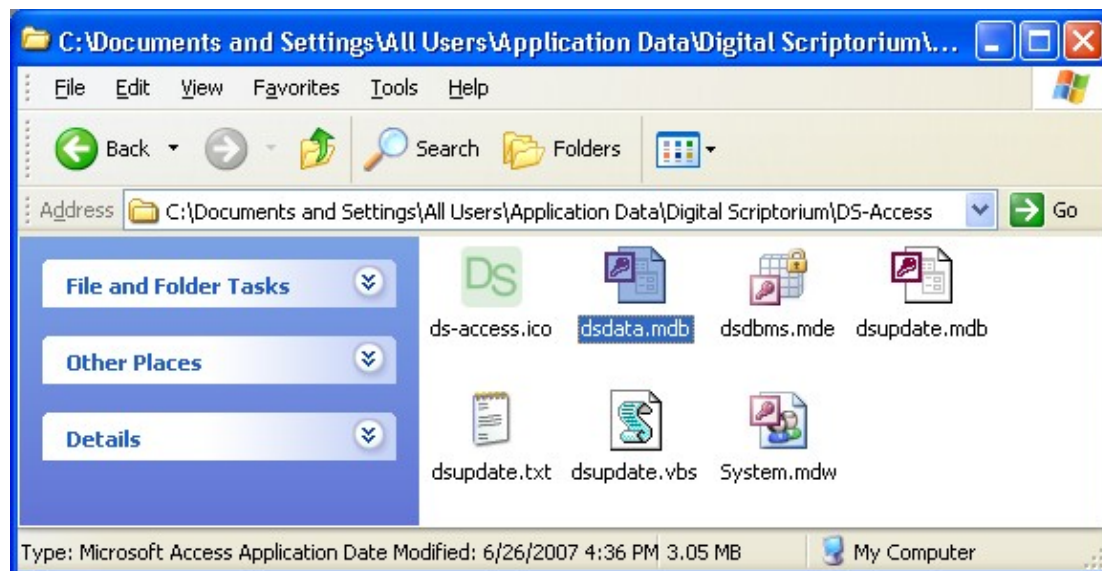
Method 2. Installing multiple instances of DS-Access linked to a shared data file

The preferred method of sharing a DS-Access installation is to install an instance of the DS-Access application on every machine you wish to run the program. For each machine, do the following:

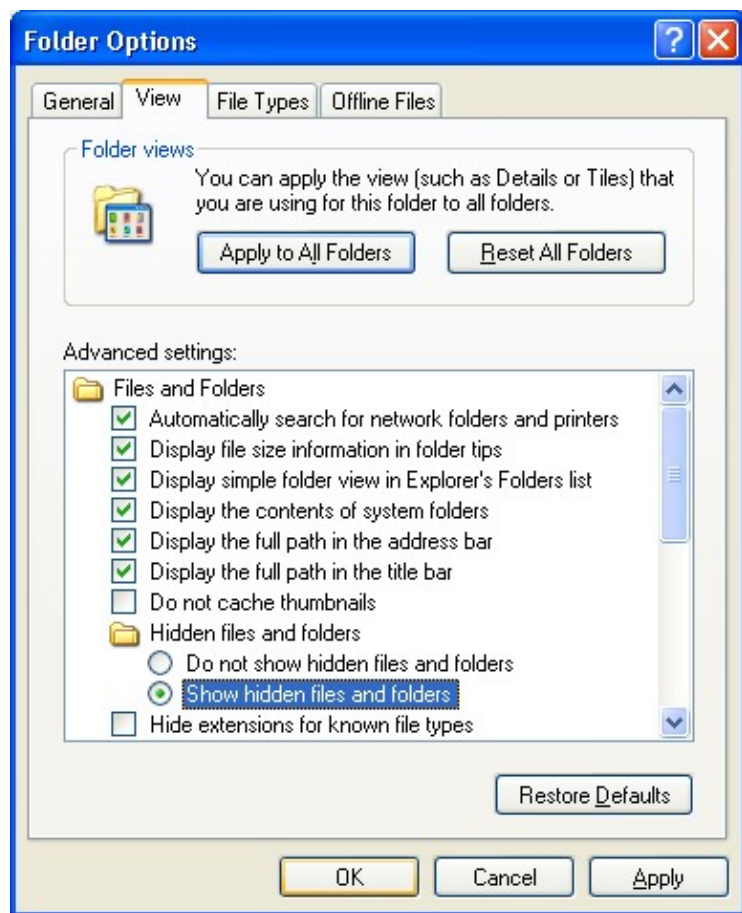
- 1) Perform a standard install as outlined in [Installing DS-Access](#). (Make a note of the DS-Access installation folder in the Setup Wizard.)



2) Using Windows Explorer, open the DS-Access installation folder



Note: By default DS-Access is installed into a hidden folder. To see the DS-Access installation folder your Windows Explorer settings must allow you to see hidden files and folders. On the Tools menu at the top of any folder, select 'Folder Options'. On the 'View' tab, select 'Show hidden files and folders'.



3) If this is the first machine on which you are installing DS-Access, move the DS-Access data file (dsdata.mdb) to a shared location on the network. If this is not the first installation and you have already moved the DS-Access data file to a shared location, delete the DS-Access data file.

4) Follow the instructions described in [Running DS-Access for the first time](#). **Be sure that you browse to the DS-Access data file (dsdata.mdb) which you moved to a shared location on the network, and then click 'Re-Link Data Tables'.**

Make sure you follow steps 1-4 for every computer which will be used to run DS-Access. Keep in mind that Default Values, Derivative URL patterns, and other Settings will need to be kept in sync on all machines which run DS-Access.

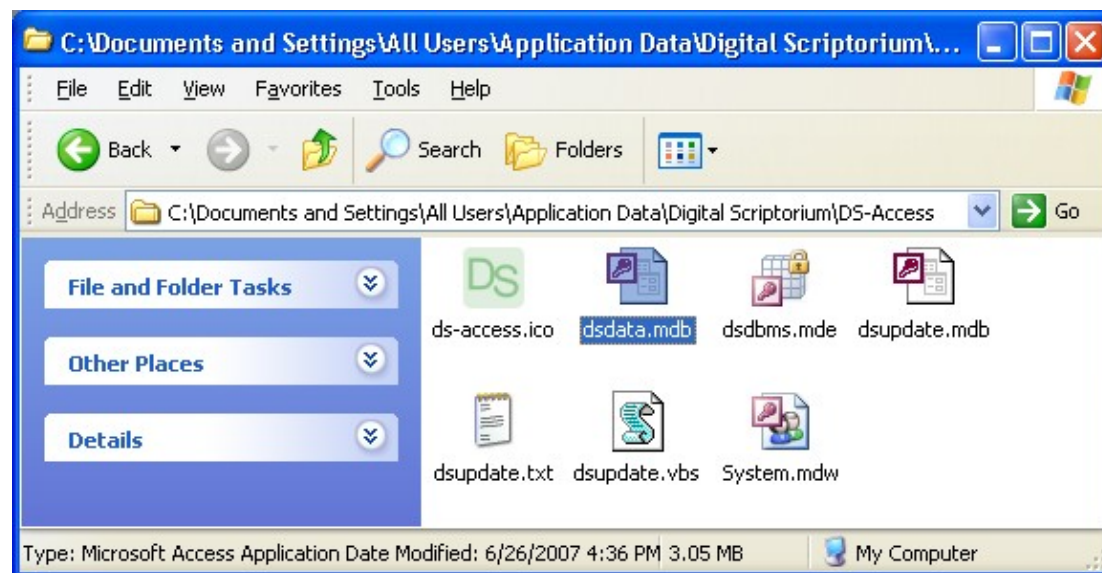
[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > [Appendices](#) > [Advanced Installation](#) > Search the User Guide:
Moving DS-Access after installation



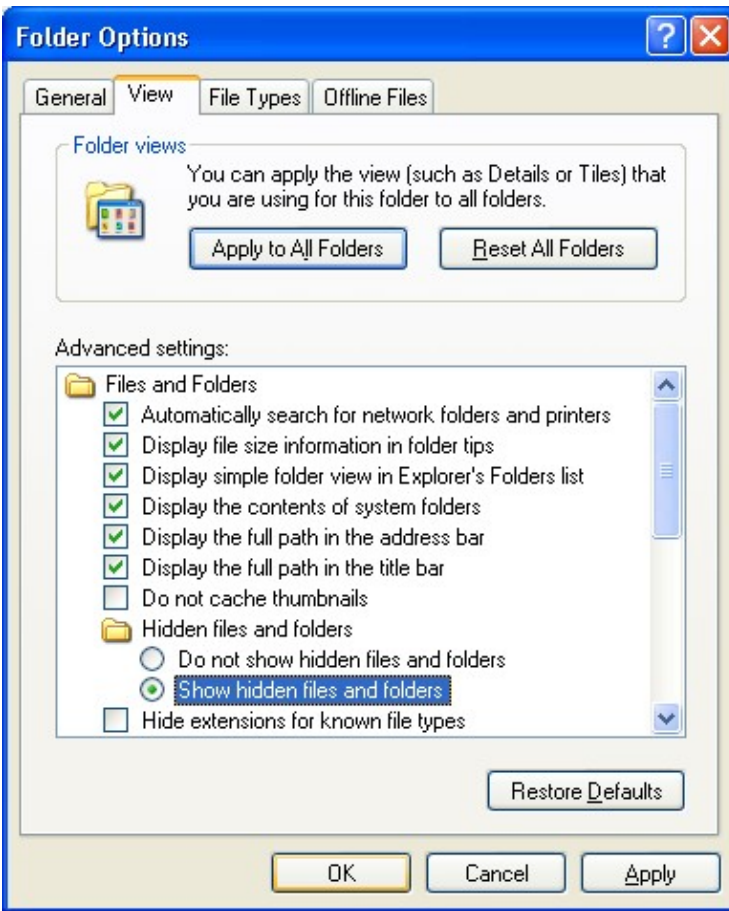
Appendix B - Moving DS-Access after installation

Like most applications, the DS-Access program cannot simply be copied from one machine to another. You can however install DS-Access on a new machine and bring the data from the original machine so that no manuscript information is lost. (Note: If you want to run DS-Access from more than one machine see [Sharing DS-Access between multiple computers](#).) To move DS-Access from one computer to another, follow these steps:

1) On the original machine with DS-Access installed, use Windows Explorer to open the DS-Access installation folder.

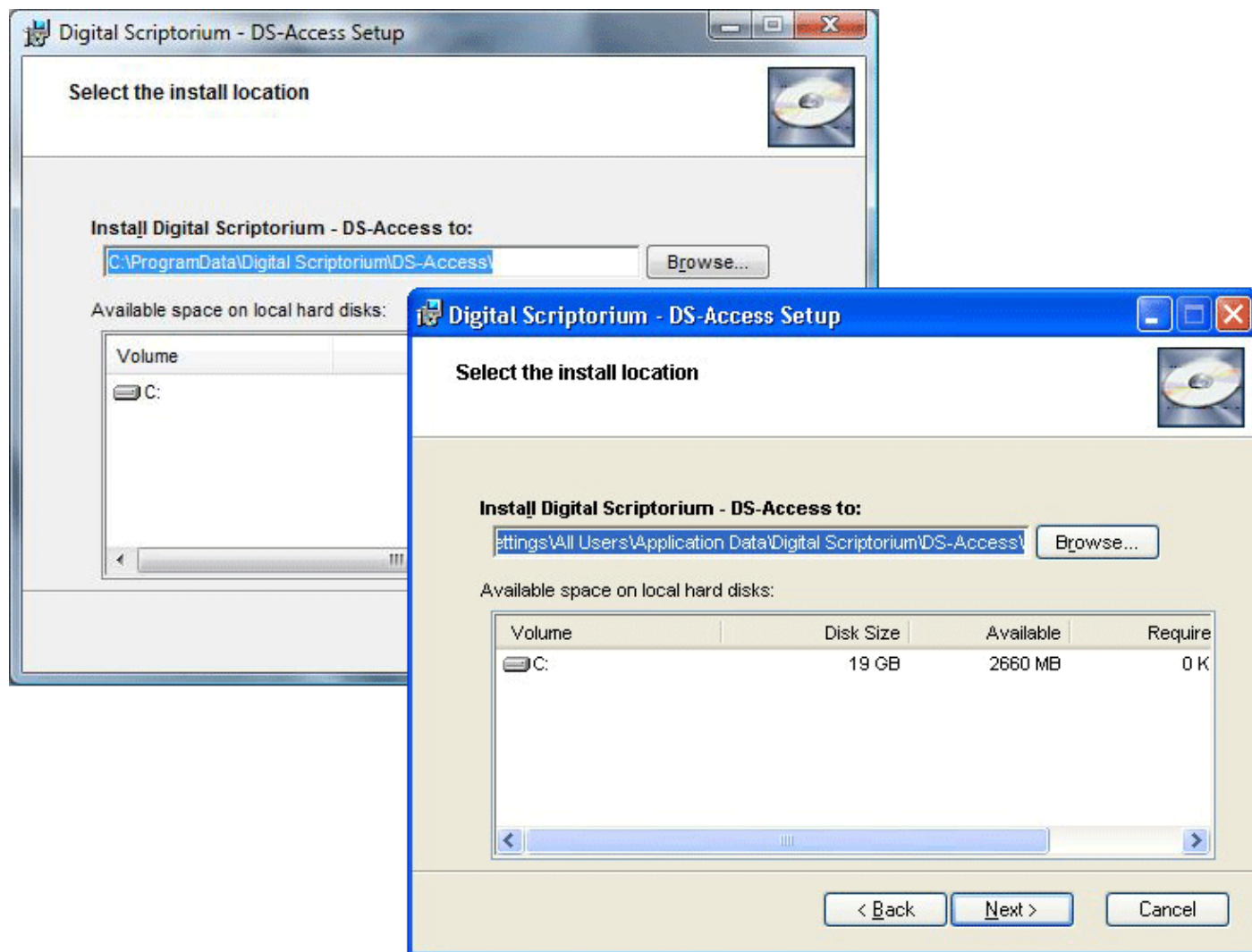


Note: By default DS-Access is installed into a hidden folder. To see the DS-Access installation folder your Windows Explorer settings must allow you to see hidden files and folders. On the Tools menu at the top of any folder, select 'Folder Options'. On the 'View' tab, select 'Show hidden files and folders'.



2) Move the DS-Access data file (dsdata.mdb) to a transfer location, such as a network drive or external USB device.

3) On the new machine, perform a standard install as outlined in [Installing DS-Access](#). (Make a note of the DS-Access installation folder in the Setup Wizard.)



- 4) Use Windows Explorer to open the DS-Access installation folder on the new machine.
- 5) Replace the DS-Access data file (dsdata.mdb) on the new machine with the file you placed in the transfer location (network share or external USB device).
- 6) Follow the instructions described in [Running DS-Access for the first time](#). Be sure that you browse to the DS-Access data file (dsdata.mdb) which you moved to a shared location on the network, and then click 'Re-Link Data Tables'.
- 7) Once DS-Access is open, and the tables have been re-linked, verify all values on the Settings menu, (Default Values, DigitalObjectID options, Derivative URL patterns, etc.).
- 8) Follow the instructions for [Uninstalling DS-Access](#) to remove DS-Access from the old machine.

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > [Appendices](#) > [Under the Hood](#) > Installation Files

Search the User Guide:



DS-Access Version 9 Installation Files

Setup Files (On Install CD)

ACCESSRT.CAB

ACCESSRT.MSI

Autorun.inf

Digital Scriptorium - DS-Access.cab

ds-access.ico

DS-Access.msi

Install.ini

Setup.exe

Installed Application Files (C:\.. ..\Digital Scriptorium\DS-Access\)

ds-access.ico

dsdata.mdb (DS-Access data file)

dsdbms.mde (DS-Access application file)

dsupdate.mdb

dsupdate.txt

dsupdate.vbs

System.mdw

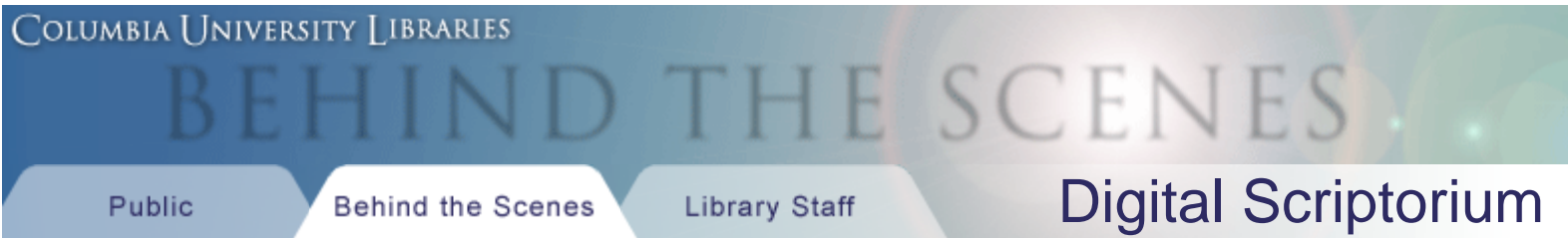
Additional Installed Components

Specialized Program Shortcuts

DS-Access Runtime

ieframe.dll

Various Registry Entries



[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > [Appendices](#) > Submitting DS-Access Data to the Digital Scriptorium Website

Search the User Guide:



Appendix D - Submitting DS-Access Data to the Digital Scriptorium Website

1. On the DS-Access 'Reports and Data' menu select 'Export...'
2. Click 'Standard Export for Digital Scriptorium Website'.



3. Open 'My Documents' to confirm the export was successful by locating the exported XML file.

[DS-Access_Export.\[Institution Code\].\[Repository Code\(s\)\].\[Date\].xml](#)

Note: A second file, ending in .xsd, is also created in the 'My Documents' folder; this file is unnecessary and can be deleted.

4. Use the form below to browse to the exported XML file and submit it for integration into the Digital Scriptorium website.

XML File: no file selected

Please indicate your DS-Access version information: (On the DS-Access 'General' menu select 'About DS-Access')

Interface Version: Schema Version: 9.0.0

Please provide your contact information along with the XML file so we can contact you if necessary.

Institution:

Name:

Phone:

Email:

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > [Appendices](#) > Updating DS-Access

Search the User Guide:



Appendix E - Updating DS-Access

Updates to DS-Access can apply to either the Application or the Schema or both, (for more information see [Under the Hood](#)), and may be distributed in a variety of ways. In some instances updates will be available for download via the [DS-Access Downloads](#) area of this website. In other cases updates may be distributed via CD-ROM or other physical media.

For instructions on how to install a DS-Access update, always check the [Release Notes](#) for the specific update you are applying.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > [Appendices](#) > Uninstalling DS-Access

Search the User Guide:



Appendix F - Uninstalling DS-Access

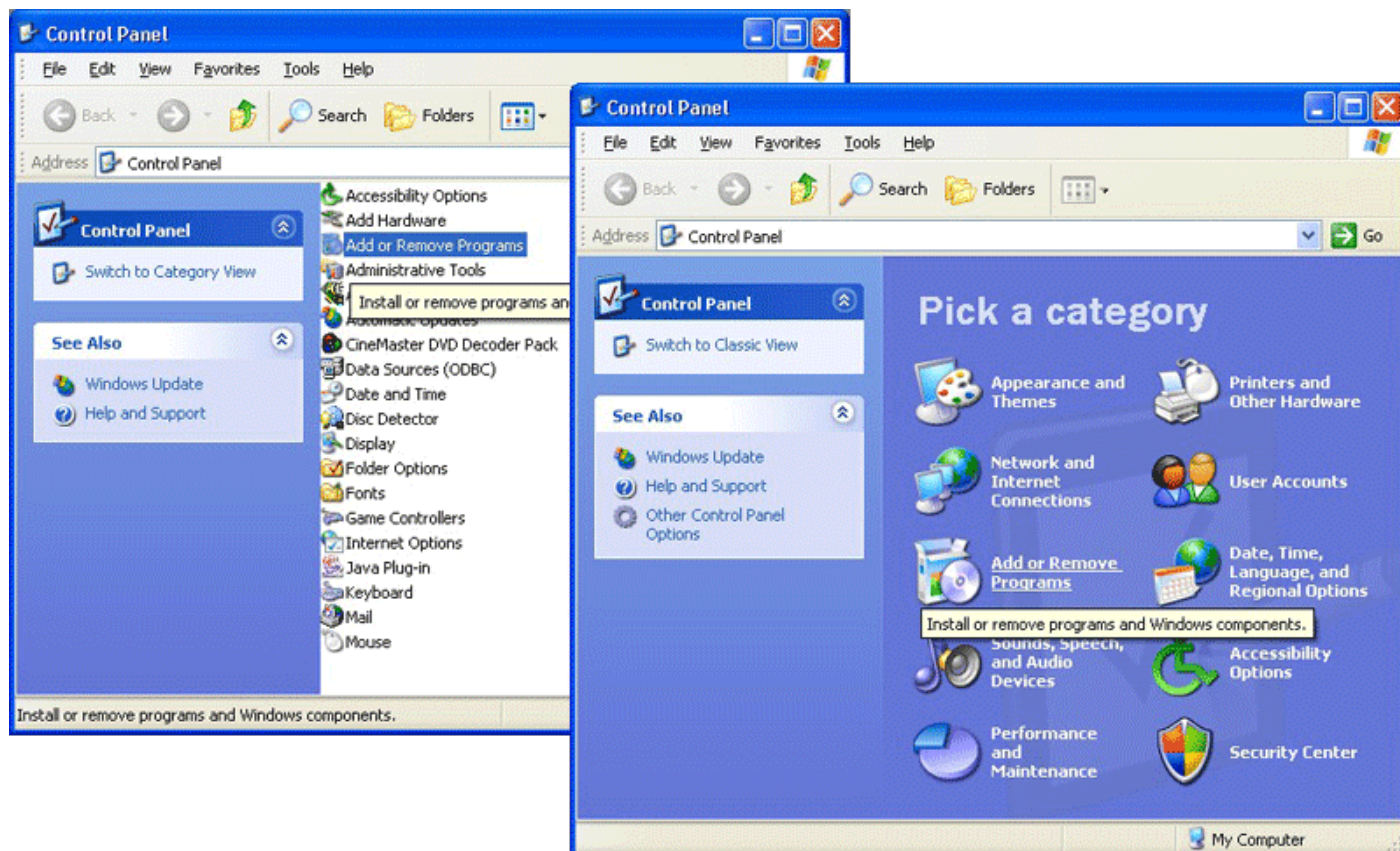
1. [Uninstalling the DS-Access Application](#)
2. [Uninstalling the DS-Access Data File](#)
3. [Uninstalling the Microsoft Access 2003 Runtime](#)
4. [Uninstalling the iframe.dll \(Web browser control for viewing images within DS-Access\)](#)

If you are preparing to install an update of the DS-Access application, you only need to complete step 1! If you intend to completely remove DS-Access from your computer you will need to also complete step 2. Step 3 is not necessary, but can be performed to help free up hard drive space. Step 4 should only be performed under rare circumstances by a system administrator.

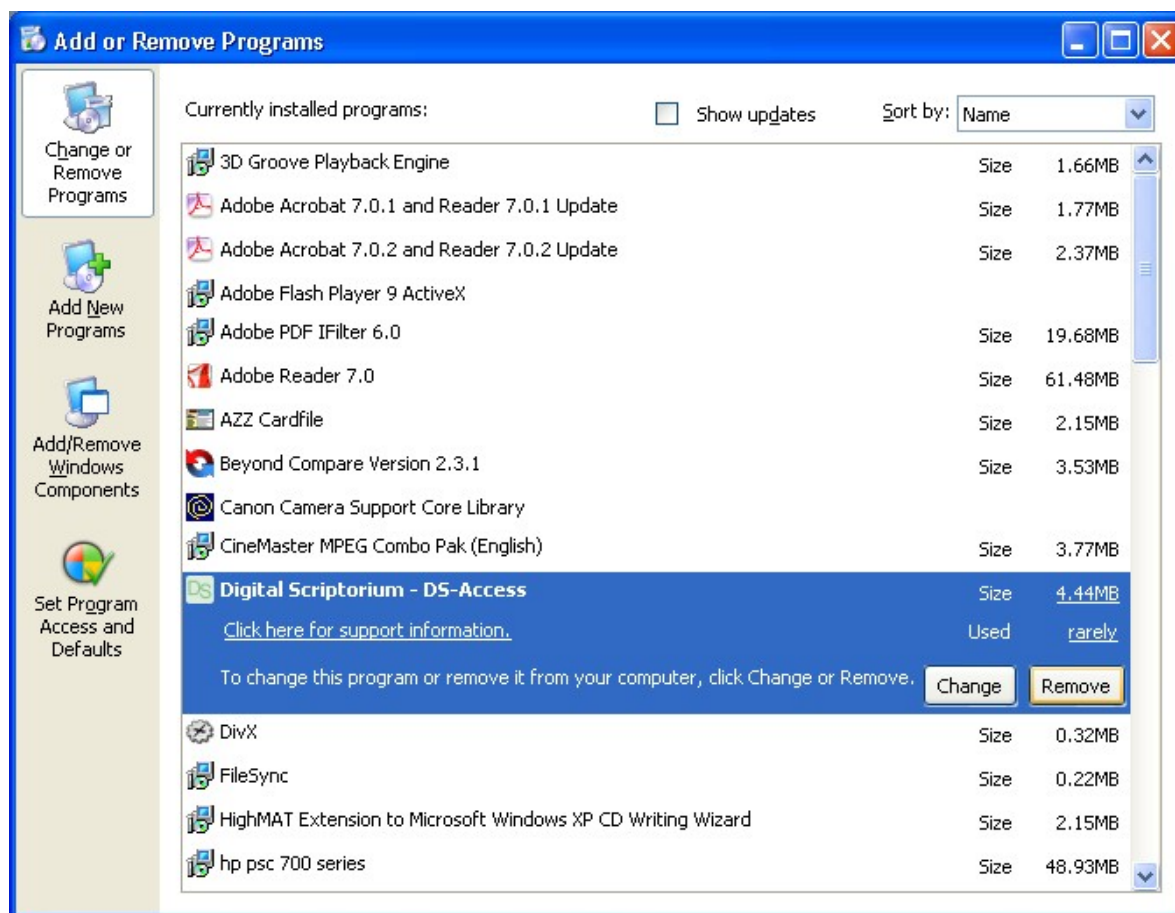
1. Uninstalling the DS-Access Application

Note: Before uninstalling DS-Access it is recommended that you make a note of the installation directories (Interface and Data) in 'File Locations' on the 'Settings' menu.

To uninstall the DS-Access application open the Windows 'Control Panel' and run the 'Add or Remove Programs' applet. (In Windows Vista the applet is called 'Programs and Features').



Click the 'Remove' button to begin the uninstall process. (In Windows Vista the button is labelled 'Uninstall'.)

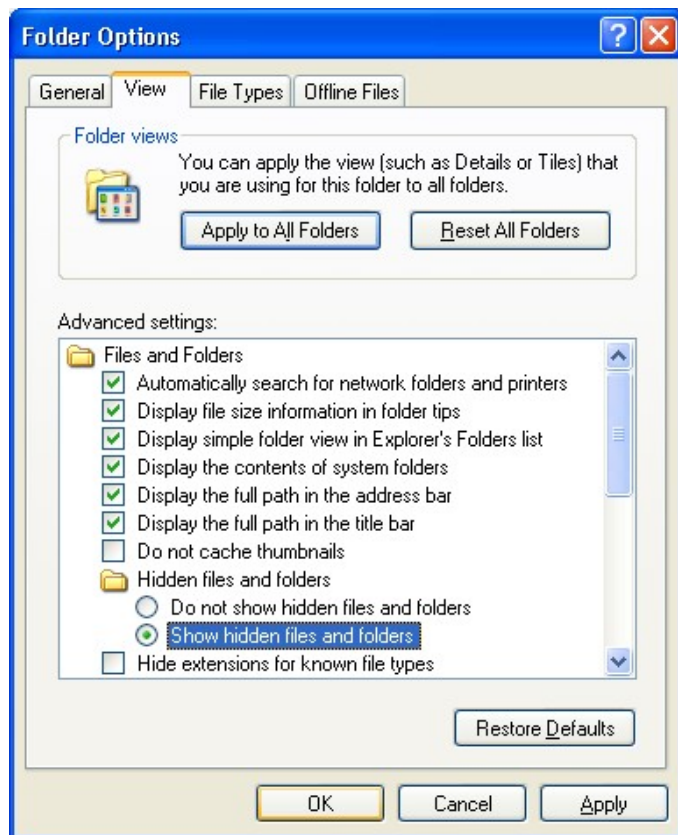


Note: If you are preparing to install an update of the DS-Access application, do not continue beyond step 1 unless instructed by the [Release Notes](#).

2. Uninstalling the DS-Access Data File

When the DS-Access application is uninstalled, the DS-Access data file is not removed. At this point a new version of DS-Access can be installed and all existing manuscript data will be preserved. If you would like to completely remove DS-Access from your computer, you must manually delete the installation directory which contains the DS-Access data file.

By default DS-Access is installed into a hidden folder. To see the DS-Access installation folder your Windows Explorer settings must allow you to see hidden files and folders. On the Tools menu at the top of any folder, select 'Folder Options'. On the 'View' tab, select 'Show hidden files and folders'.



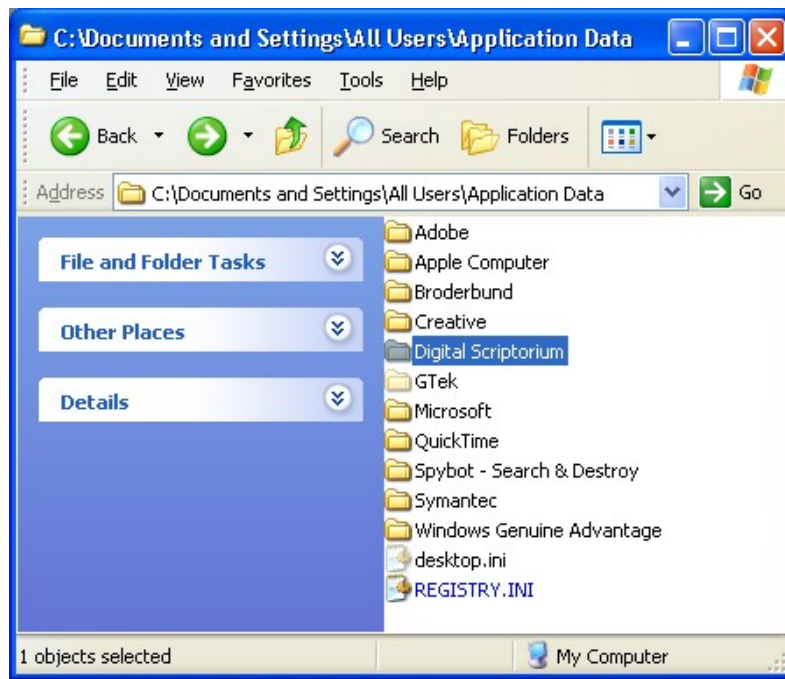
Locate the Digital Scriptorium folder in Windows Explorer, and delete it.

In Windows XP the default installation folder is:

[C:\Documents and Settings\All Users\Application Data\](C:\Documents and Settings\All Users\Application Data)

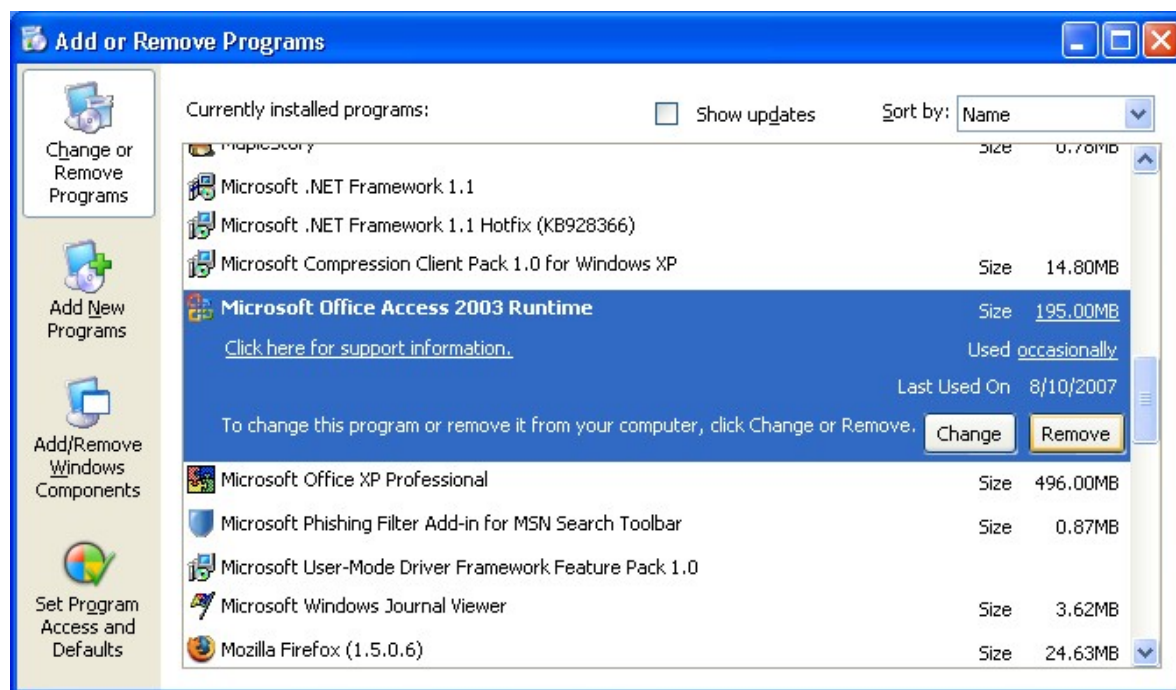
In Windows Vista the default installation folder is:

[C:\ProgramData\](C:\ProgramData)



3. Uninstalling the Microsoft Access 2003 Runtime

DS-Access runs in the [Microsoft Access 2003 Runtime](#) environment. This allows DS-Access to run consistently on computers with various versions of Microsoft Access installed, or which have no version of Microsoft Access installed at all. DS-Access installs the Microsoft Access 2003 Runtime as part of its initial installation. If you intend to completely uninstall DS-Access and you are certain that no other application is using the Microsoft Access 2003 Runtime, you can uninstall it via 'Add or Remove Programs' in the Windows 'Control Panel'.



4. Uninstalling the ieframe.dll

One new feature of DS-Access version 9 is the ability to [view images \(derivatives\)](#) from within the DS-Access application. This function requires the presence of a file named ieframe.dll. When DS-Access is installed for the first time it checks to see that file already exists. If ieframe.dll is not found, or if the version already on the computer is older than the version supplied with DS-Access, ieframe.dll is installed. Any computer with Internet Explorer 7 should already have ieframe.dll, which includes most computers running Windows XP, and all computers running Windows Vista. Once it is installed, there should never be a need to uninstall this file, and *doing so could potentially disrupt the functioning of other programs on the system*. If for some reason you choose to remove ieframe.dll from your system, it must be manually deleted from the following location:

`C:\WINDOWS\SYSTEM32\`

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > [Appendices](#) > Getting Help

Search the User Guide:



Appendix G - Getting Help: How to get both metadata and technical support

For assistance installing or using DS-Access please send email to: ds-access@libraries.cul.columbia.edu

You can also consult the [Known Issues](#) page, which may identify a common problem, offer a workaround, or indicate a timetable for a DS-Access update.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > [Appendices](#) > Upstream Query

Search the User Guide:



Appendix H - Upstream Query

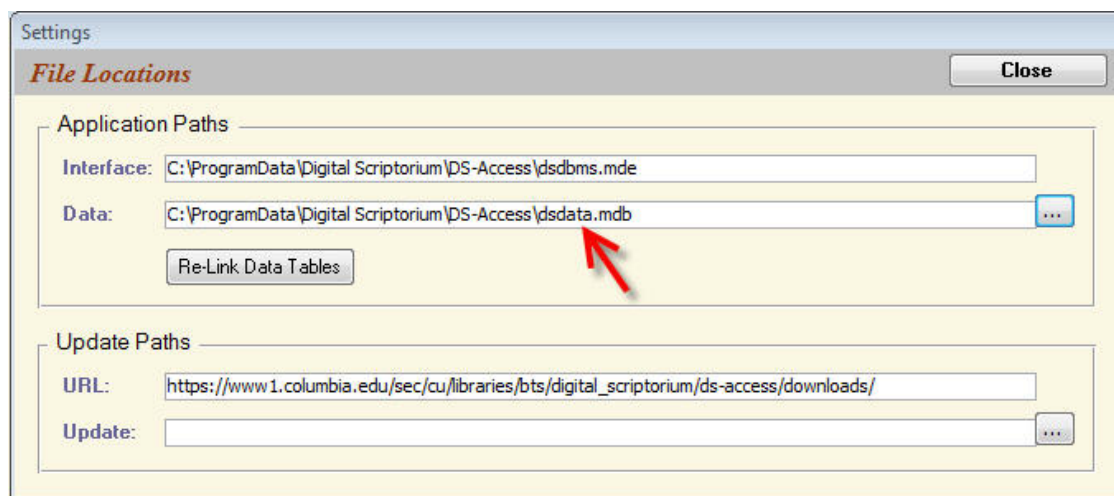
The purpose of this query is to work backwards in the database, from the lowest level in its core hierarchy to the highest, from a field at the Image Level, up to one at the Manuscript Level. The query will allow you to discover which manuscript has proposed which problematic images—images for which you know the Digital Object ID, but not the manuscript to which they belong. Begin by making a copy of your data; that's the file you'll work with. There are two ways to do this:

The program does the work:

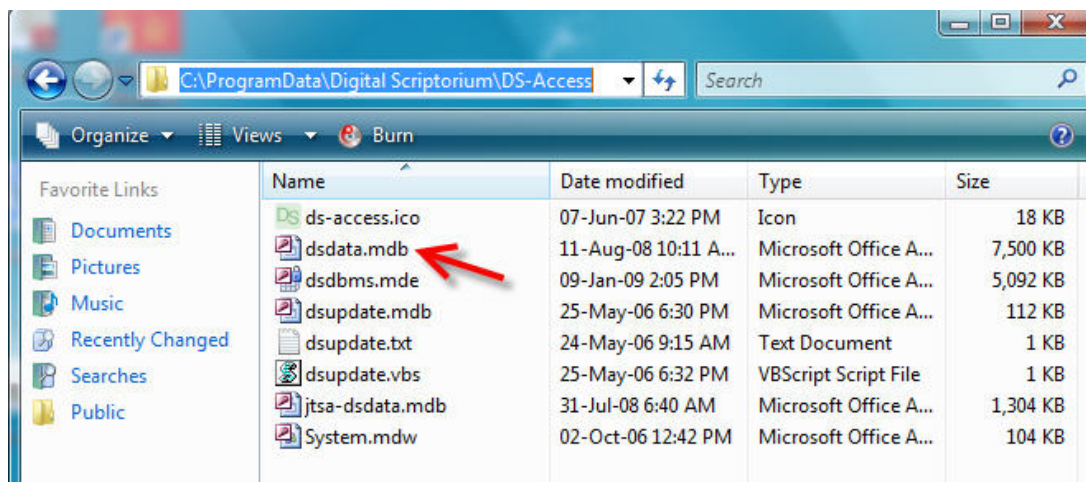
From the top title bar, in the drop-down menu under Maintenance, choose [Backup Data](#); follow that procedure; use the back-up copy to build your query.

You do the work:

Open DS-Access; in the task bar across the upper margin, click on Settings to open its drop-down menu; click on File Locations and look for the location of Data on your computer. It may not give the same location as the example below; this is simply to show the kind of information one is looking for. Make a note of that file location.



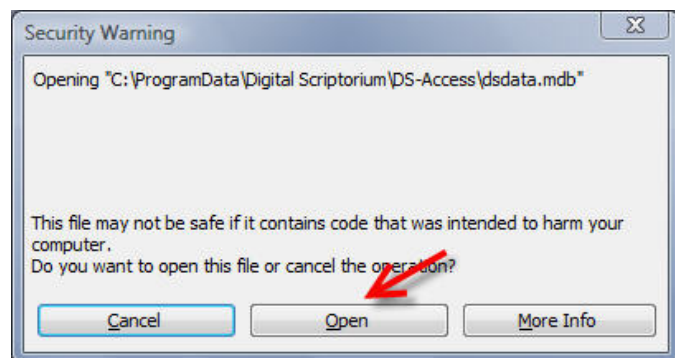
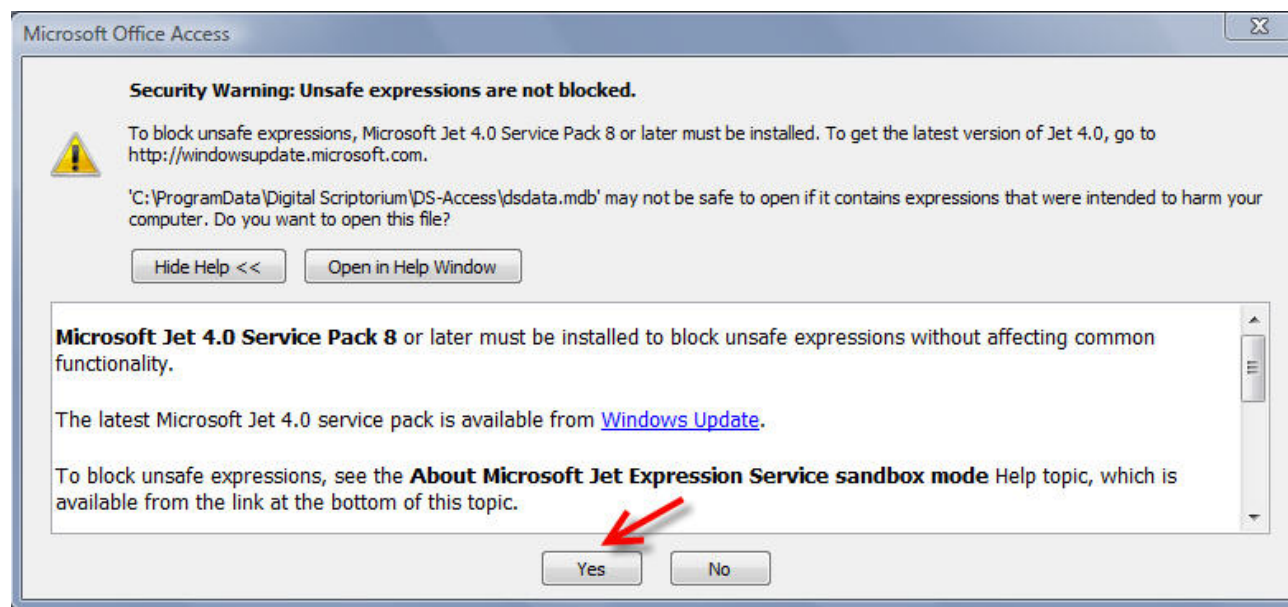
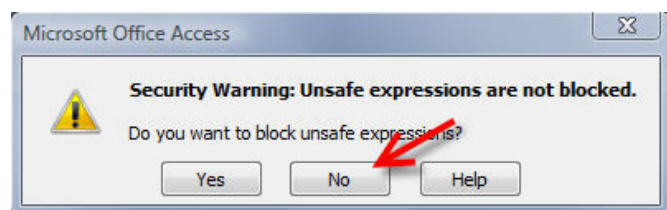
Close DS-Access altogether. Go to the location on your computer of the data file, i.e. the path whose filename ends "dsdata.mdb" (that part will certainly exist somewhere on your computer). You'll end up at a place that looks something like this (in the present example, the computer is running Vista as its operating system; your screen might look somewhat different):



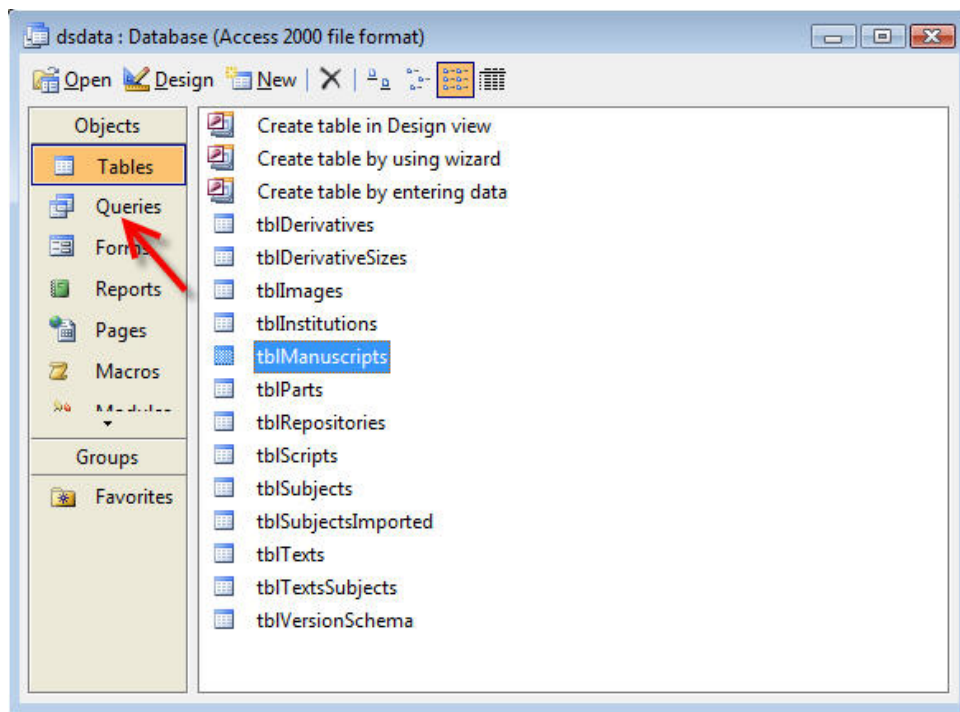
Copy the file, dsdata.mdb, and put your copy someplace else; it's a good idea to include the day's date in the copy's name.

From this point forward the work is all yours.

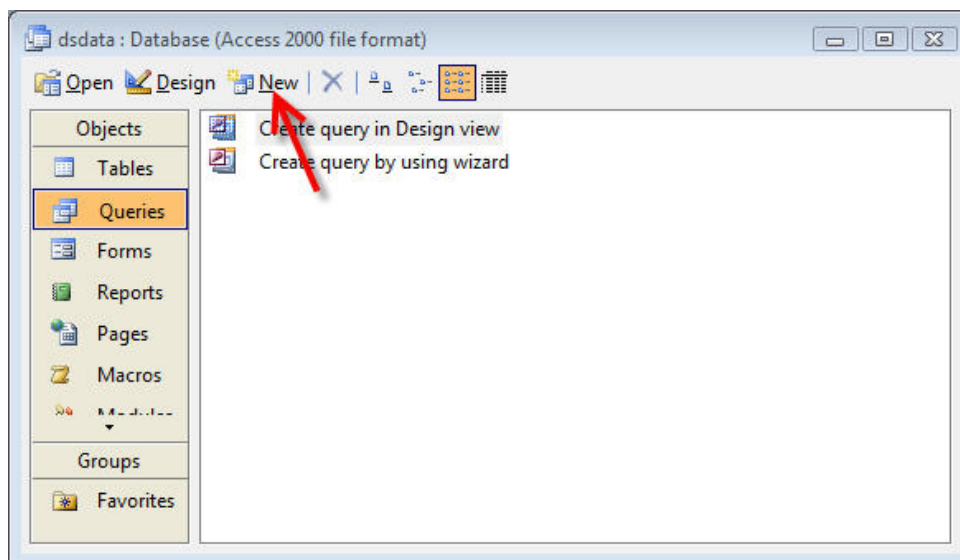
Click (or double-click) on "dsdata.mdb" to open it; you'll be offered three successive options to back out of this for security reasons, but in each case, choose the non-default option, i.e. choose consistently to override the protections that Access is trying to offer to you:



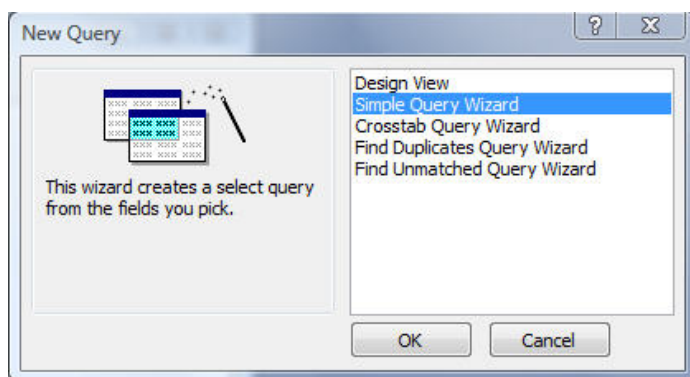
Dsdata will open in the so-called "database view" and probably with Tables on the top, or rather, visible. Nevertheless, the object that you want is the one named Queries:



Click on Queries, and you now see this view of the database, with the task that you'll now want: New (as in "build a new query"):

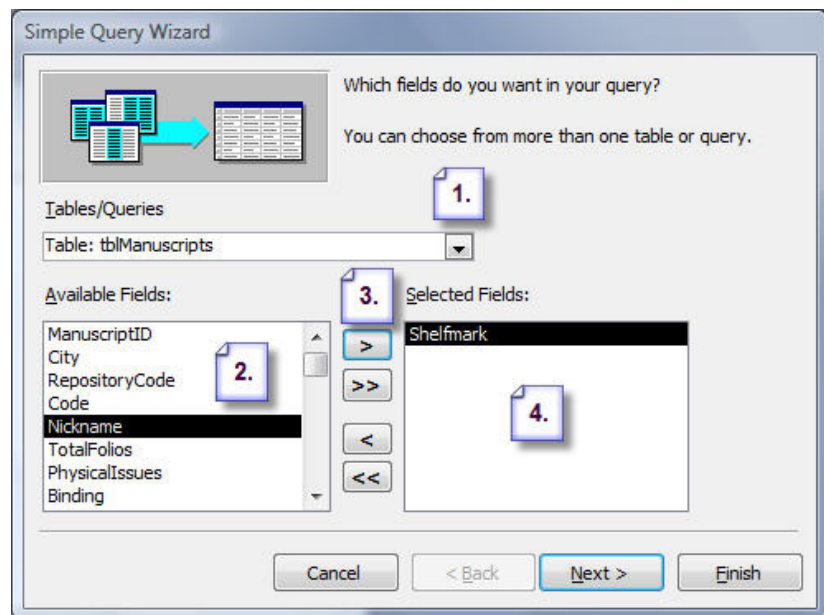


Click on New and you're given several options for building a query; the one you want is the Simple Query Wizard, so highlight it and click OK:



Now comes the part where you actually choose the tables and fields that will be of use to you in working “upstream” from the Digital Object ID (which you know) to the related parent Manuscript (which you don’t yet know). The example below includes a number of steps all on one image, but numbered so that you can see the order in which they occur:

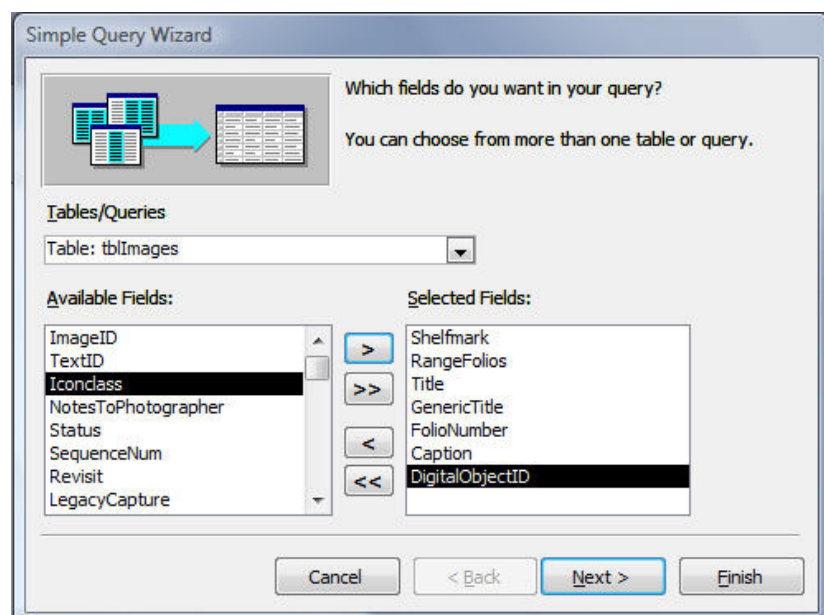
1. You use this drop-down list to choose the relevant tables. Start with tblManuscripts (the queries and tables in this list are arranged alphabetically, so just move along until you find the one that you want).
2. This box contains the list of fields that are available in the chosen table (or query), so scroll along until you find the one(s) that you want, and highlight it/them.
3. One by one, click on the arrow that points towards the Selected Fields box.
4. This bounces the chosen field(s) into what will become the Upstream Query that you’re building.



The 3 tables and 7 fields recommended for our current purpose are:

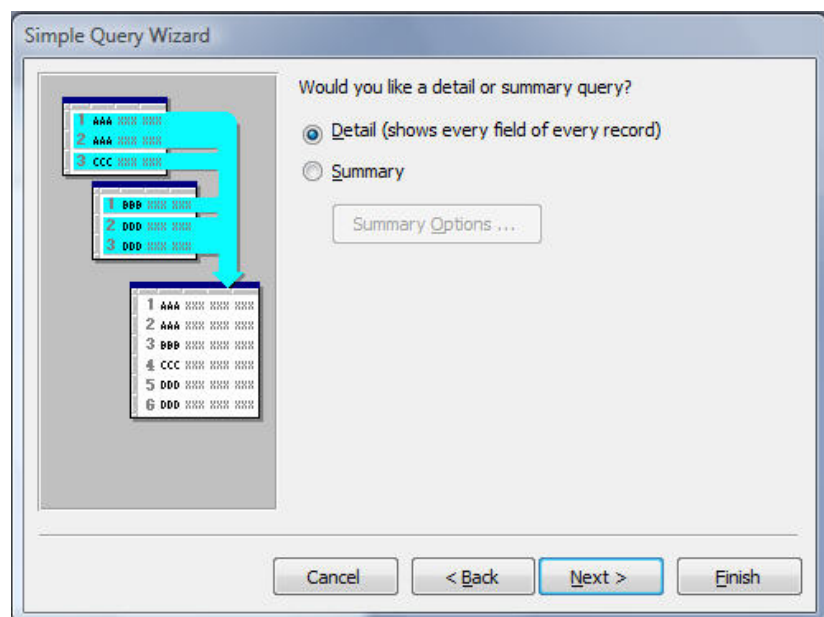
1. tblManuscripts: Shelfmark
2. tblTexts: RangeFolios; Title; GenericTitle
3. tblImages: FolioNumber; Caption; DigitalObjectID

but you can choose more or fewer if you want (just be sure that the minimum is present, i.e. Shelfmark and DigitalObjectID):

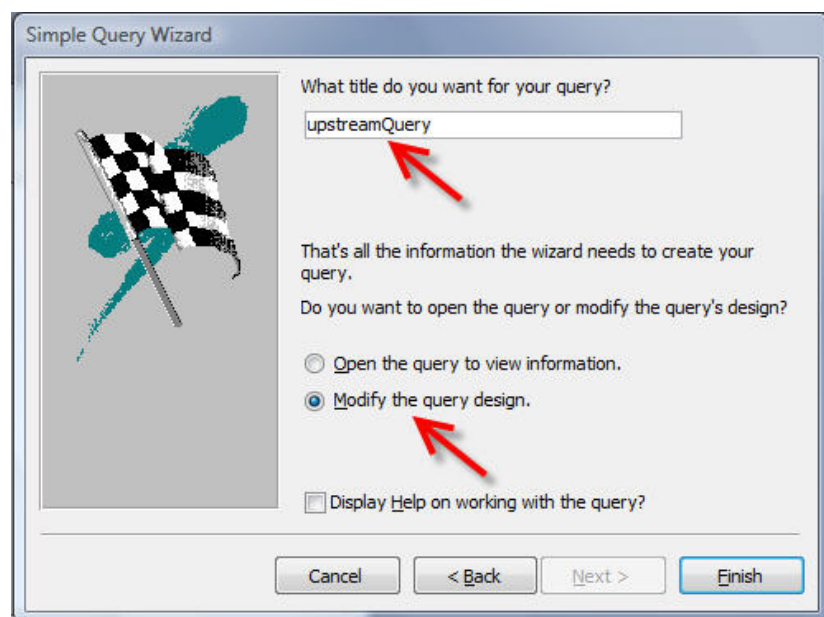


Note that the order in which you choose fields is the order in which they’ll appear in your query. Visually, it’s handy to have the Digital Object ID as the last item, but unless you choose it last from tblImages, it won’t occur last in the query results (no big deal; it’s your choice).

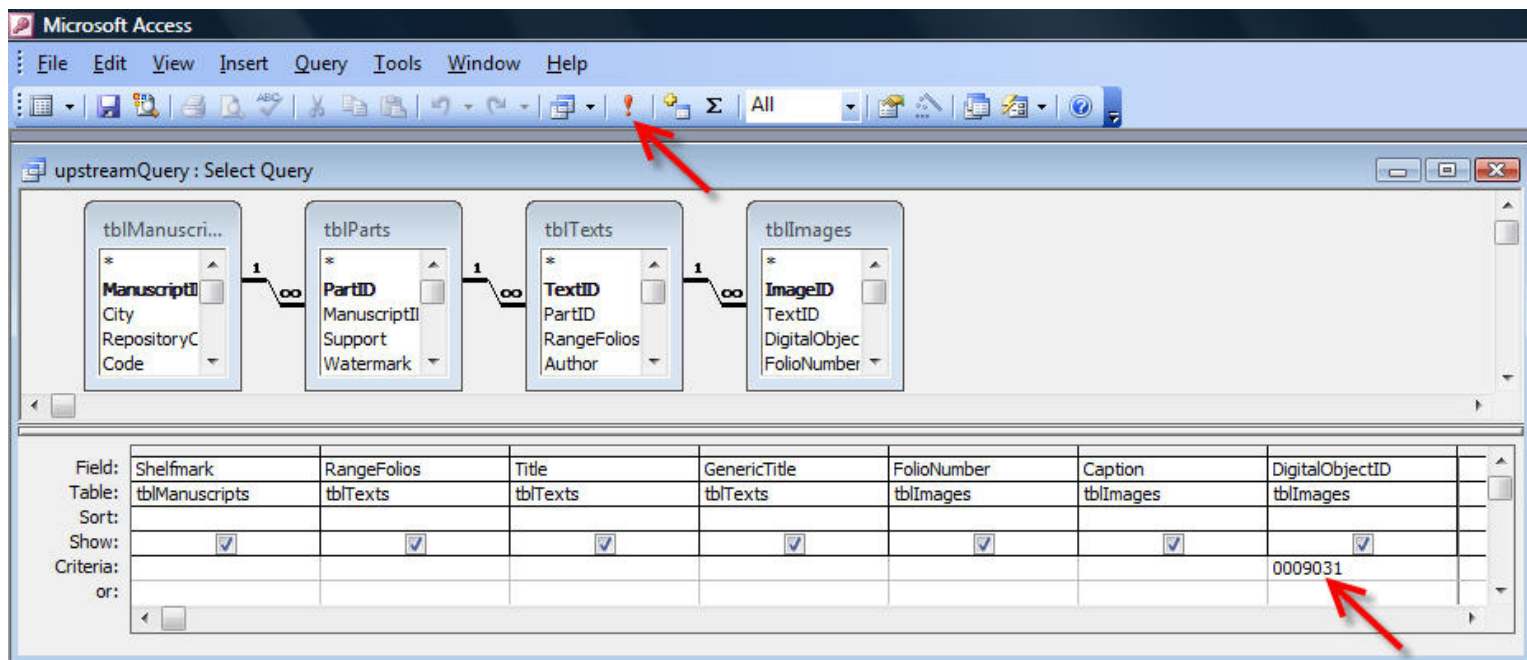
After you've chosen the fields that you want from certain tables, click Next, and then click Next again; leave that button marked in favor of "Detail" since we want the results to show all the fields we've asked for:



On the following dialogue box, you'll do two things: you'll name the query (here "upstreamQuery" is its moniker, but just like Adam, you have the power to name it whatever you want), and you'll choose to modify the design of the query; then click on Finish.

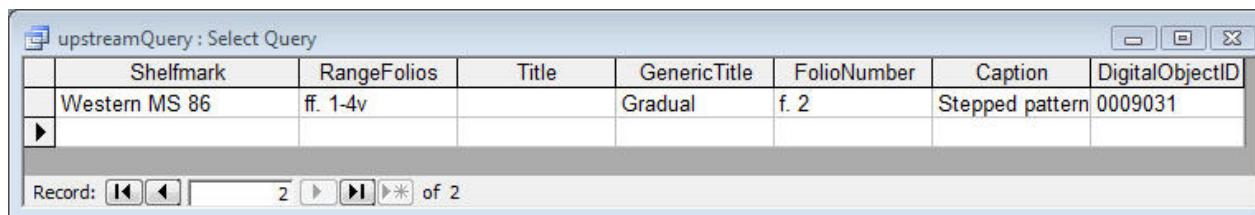


You now are presented with an impressive view of the query, and if you're paying attention, you'll notice that the program has supplied the otherwise missing tables, i.e. tblParts and tblTexts, so that the line between a shelfmark and an image's name (its Digital Object ID) is continuous. Great. There's only one action left for you to take, and that is to modify the design of the query. So in the cell that is the intersection between the column for Digital Object ID and the row called Criteria, you'll type in the worrisome Digital Object ID.



Then you run the query, and you do that by clicking on the red exclamation point in the upper task bar.

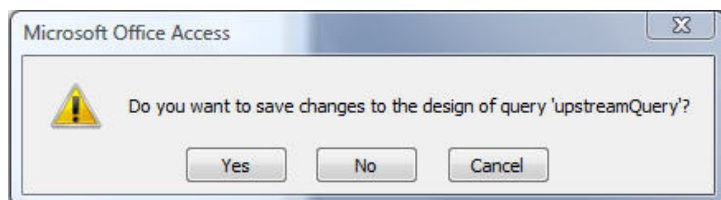
The results will look like this:



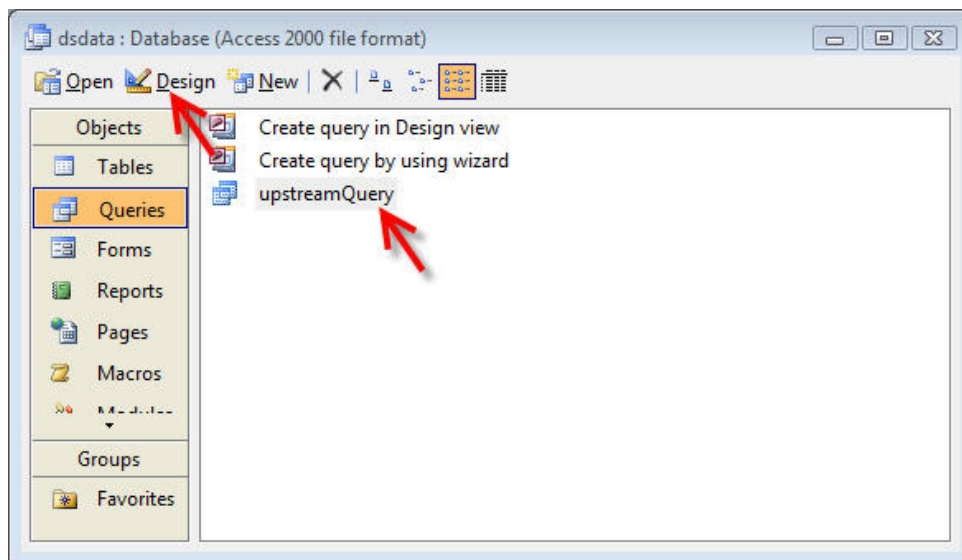
So you now know which manuscript has that pesky Digital Object ID, and you can move forward trying to figure out where the goof-up lies.

But you're worried. "What if my institution has a whole slew of pesky Digital Object IDs; do I have to rebuild this Upstream Query a zillion times?" No, of course not. The procedure remains somewhat annoying, but it's not completely horrific.

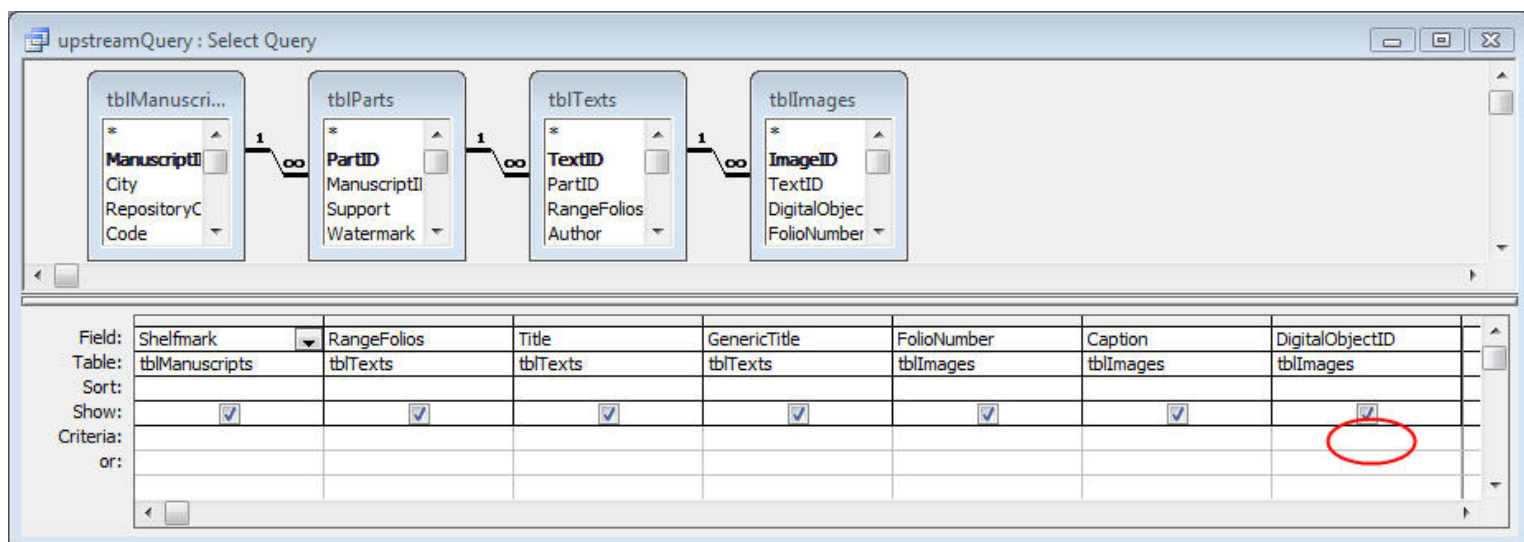
Make a note by hand, or do your standard Microsoft copy-and-paste to retain the information about the manuscript+Digital Object ID that you've just retrieved. Then close the query in the usual manner, by clicking on the X in the upper right corner. The program will ask you if you want to save the results of the query; it doesn't matter whether you answer yes or no, because, no matter what, you'll modify the query again for the next pesky Digital Object ID, and then again for the one after that, and then the one after that, and so forth.



So here we are, days later, ready to run the query again. Same as at the beginning: we start by going to the file location for dsdata.mdb, and click it open. As before, the default database view puts Tables on the visible surface, but also as before, it's the object Queries that interests us, so we click on it (remember? we're talking about the panel there on the left, running the length of the form.) The database view now looks like this, so we highlight "upstreamQuery" (or whatever you named it) and click on Design on the upper task bar:



Aha. Back to the view of the query that allows you to specify criteria for the fields. In the following image, because the previous results had not been saved, the crucial cell that is the intersection between the column for Digital Object ID and the row for Criteria is empty; that's because at the end of the last query that you ran, you told the program that you did not want to save its results. Had the results been saved, the cell would have retained the queried number in it, although now enclosed by quote marks (you didn't put the quote marks there; the db did; doesn't matter). In either case, you'll want to type into the cell the new pesky Digital Object ID, then you'll click on the red exclamation point, etc. etc. etc. for as many times as necessary.



Voilà. A bit clutzy but sure and certain; you can absolutely count on the query's correct information. Remember, though, that you've built the query on a copy of your institution's data. As time passes, and as you polish, perfect and push ahead with the real copy of your database, the copy that holds the query begins to fall out of synch with the real version. You might need to repeat the entire exercise every so often, depending upon the kind of work you've been doing. This explanation of the way to build the Upstream Query will serve as the basis for building other sorts of query as well.

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > Release Notes

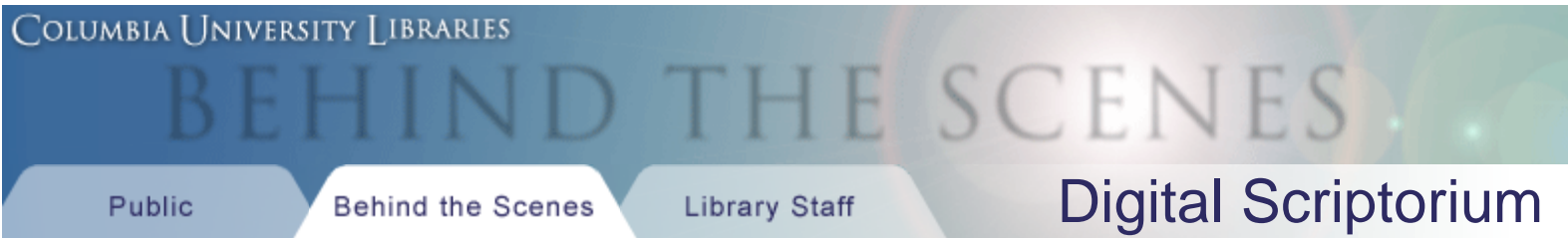
DS-Access Release Notes

[Version 9.0.1](#)

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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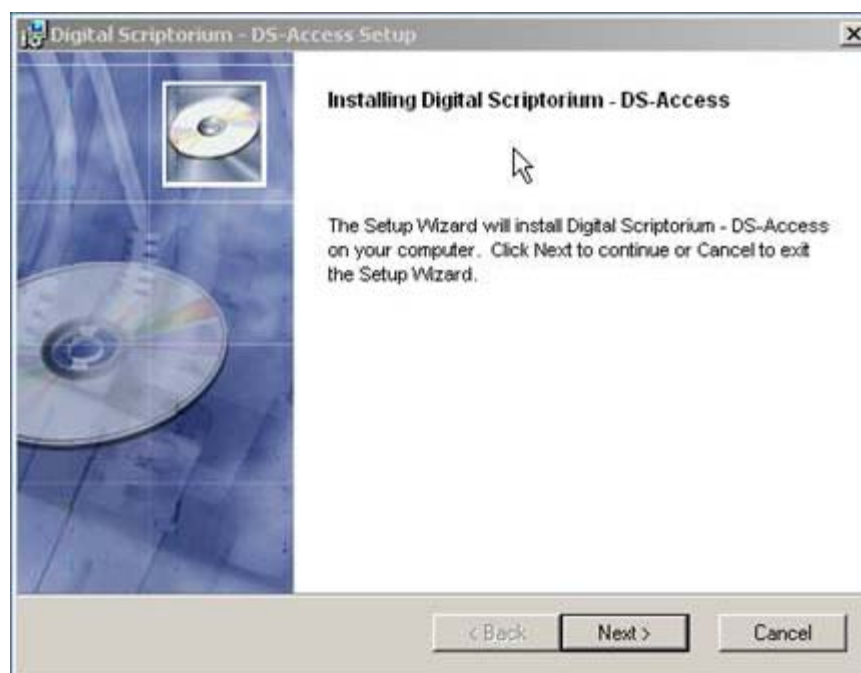


[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > [Getting Started](#) > Installing DS-Access

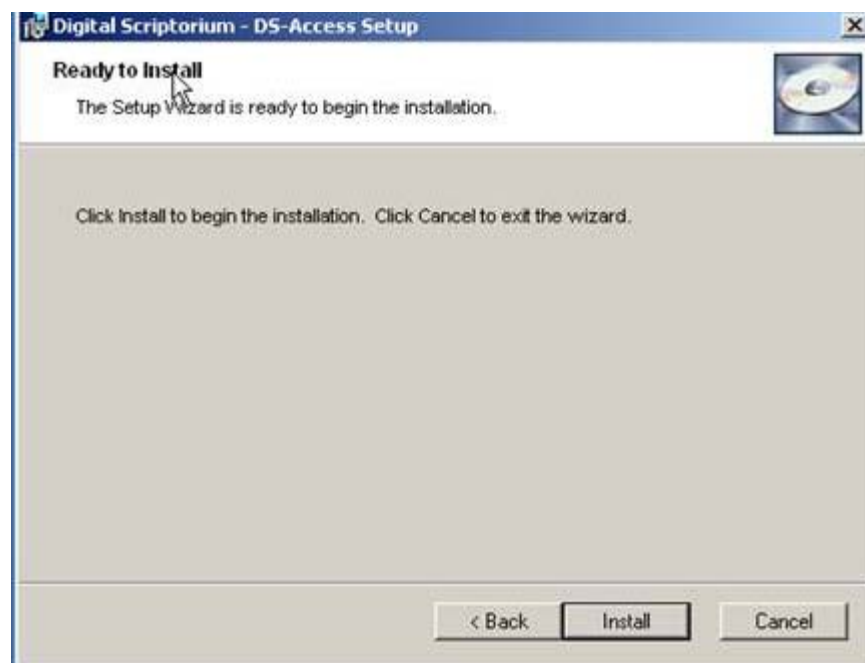
Installing DS-Access

Note: You must be logged onto your Windows PC as an Administrator to install DS-Access. Also see [System Requirements](#).

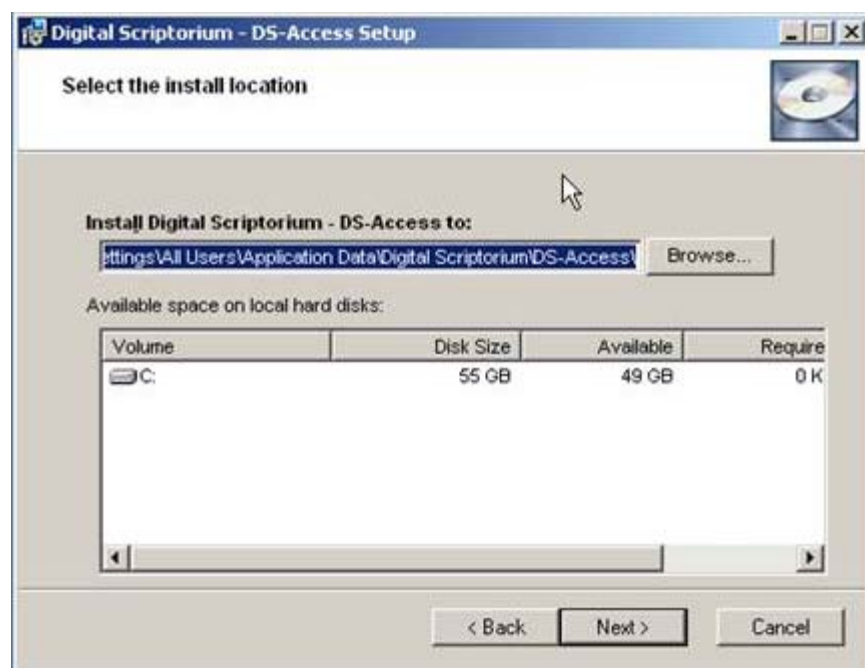
1. Put the CD in the CD drive; the Setup Wizard should start automatically. (If the Setup Wizard does not start, open the CD drive in My Computer, and click on the file named Setup.exe.)



2. Click Next to continue.



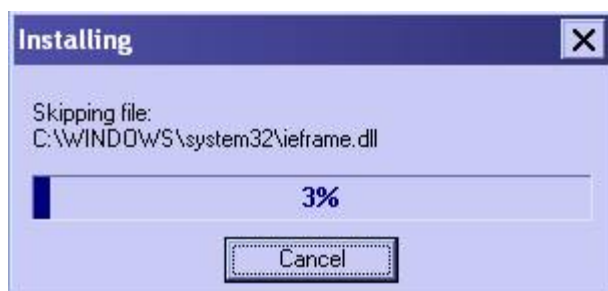
3. Click on Install.
4. Select the folder where you want DS-Access to be installed. It is recommended that you accept the default location, but you can, of course, place the files elsewhere on your computer or on a network where it can be accessed by multiple users. For more information about installing DS-Access somewhere other than the default location see [Advanced DS-Access Installation](#).



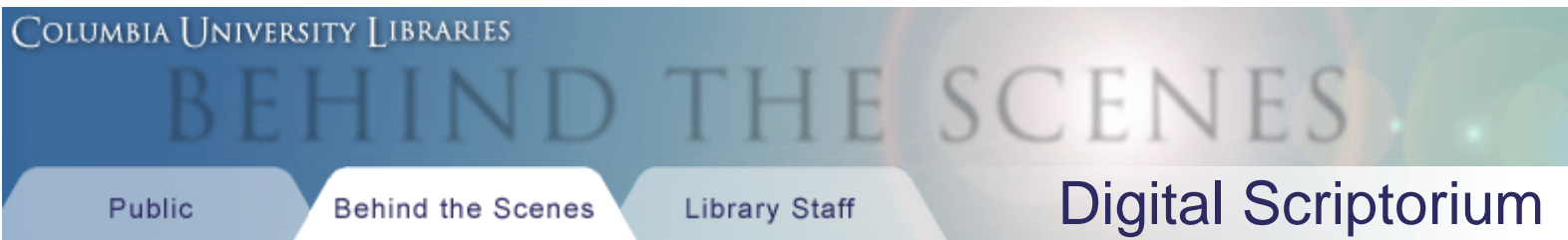
5. Click on Next. The program will install itself, while notifying you that the procedure could take several minutes. When that part of the installation sequence is complete, click on Finish.



6. A final installation step will be performed, which includes either copying or skipping an additional file, depending on your system's particular configuration.



7. Congratulations! DS-Access is now installed. Proceed to [Running DS-Access for the first time](#). If you would like to see options for running DS-Access from a network location, proceed to [Advanced DS-Access Installation](#).



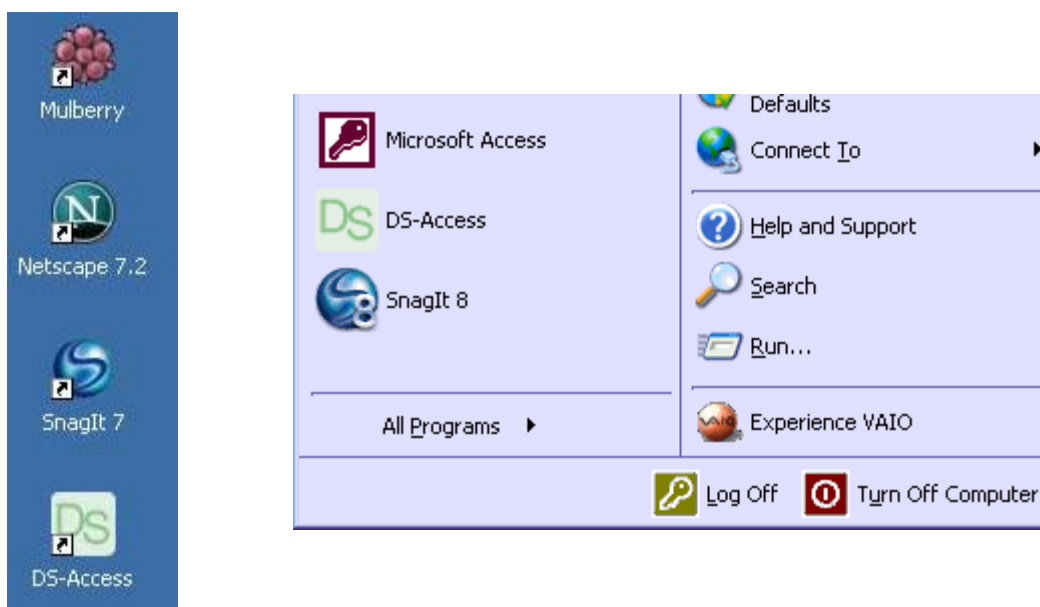
[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > [Getting Started](#) > Running DS-Access for the first time

Search the User Guide:



Running DS-Access for the first time

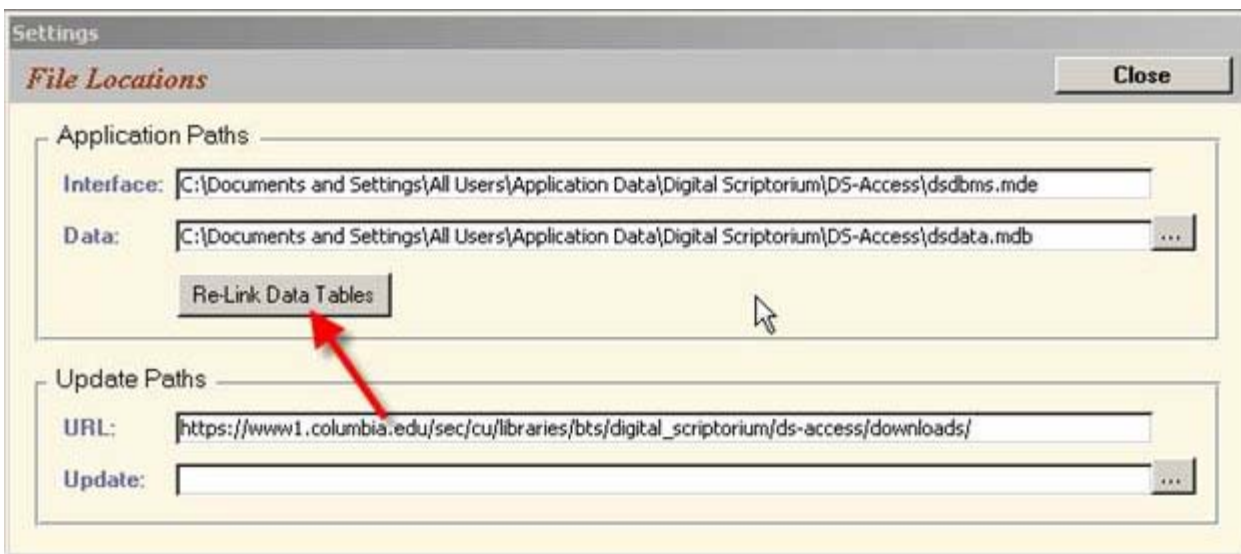
- When DS-Access is installed it creates a shortcut icon on your Desktop, and another one on the Start Menu. Start DS-Access by double-clicking one of these shortcuts. **Note: You must always use one of these shortcuts to start DS-Access.**



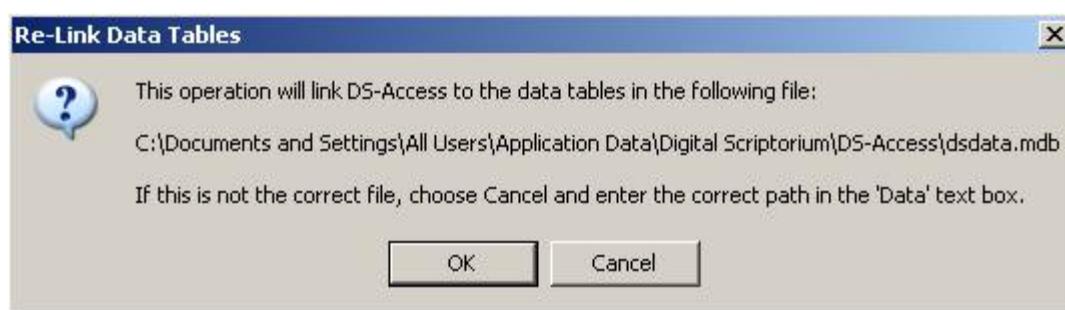
- The first time you open DS-Access, you will be prompted to confirm the location where you chose to install it, and you must link the program's interface to its data tables. Click OK to proceed to the File Locations screen.



- In the Application Paths section of the File Locations screen you will see the location of the two primary files used by DS-Access. If you have followed the instructions for an [Advanced DS-Access Installation](#), you should now update the path to the data file (dsdata.mdb) using the browse button [...].
- Click Re-Link Data Tables. **Note: if you do not re-link the data tables, DS-Access will not work!**



5. When prompted to confirm that the data file is correct, click OK.



6. You will see a notification when the operation is complete. Click OK to proceed. **Note: Re-linking the data tables will only have to be done the very first time you run DS-Access.**



7. That's it! DS-Access is now ready to use. Proceed to the [Welcome Screen](#).

[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [User Guide](#) > Getting Started

Search the User Guide:



Getting Started

Welcome to the DS-Access Getting Started guide. If you're new to DS-Access, or if you've worked with a previous version, this is the place to learn how to install and begin using the newest version of DS-Access version 9. **Note: It's important to pay special attention to the steps in the first two sections, to ensure that DS-Access is setup properly.** OK, let's get started...

[Installing DS-Access](#)

[Running DS-Access for the first time](#)

[Welcome Screen](#)

[A Brief Tour](#)

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-Access](#) > [Version 9](#) > [Known Issues](#) > v9.0.1

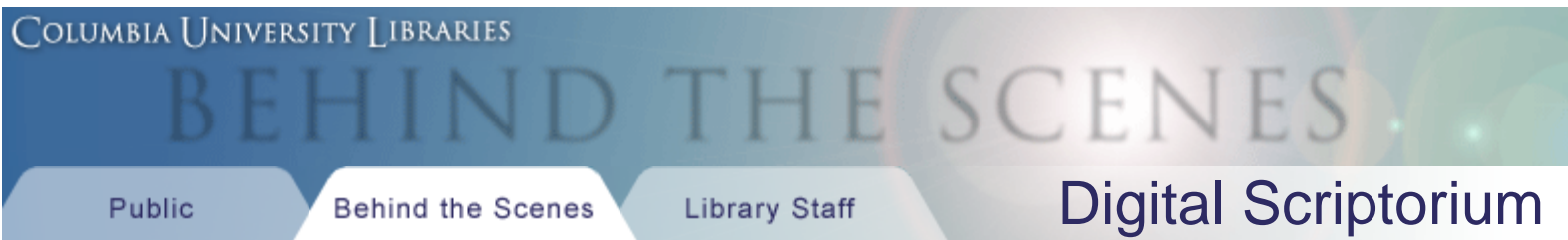
Known Issues: v9.0.1

There are currently no known issues.

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-XML](#) > [Transcription DTD](#) > [Documentation](#) > Tag Set

A TEI-Based Tag Set for Manuscript Transcription

[Abstract](#)

[Overview](#)

[Identification \(TEI Header\)](#)

[Characters and Abbreviations](#)

[The Work](#)

[The Written Text](#)

[A Note on Attributes](#)

[Alphabetical List of Element Types](#)

[A-F](#)

[G-L](#)

[M-R](#)

[S-Z](#)

[References](#)

[Appendix](#)

Abstract

This document describes `ds3.dtd`, a set of XML tags for the transcription of medieval manuscripts, for use either with excerpts (e.g. transcriptions of individual pages) or with a full transcription of an entire manuscript. A guide of this scope cannot anticipate every transcriptional need for manuscripts; however, it does define the XML elements suggested for use, and attempt to illustrate their use. All of the documentation files are included in the `ds3.exe` package, [available here](#), and are linked by a [table of contents](#).

This tagset conforms to the Text Encoding Initiative (TEI) P4 Guidelines; the presentation and selection of elements have been influenced as well by discussions with representatives of the Nordic Network, and by David Mackenzie's *Manual of Manuscript Transcription for the Dictionary of the Old Spanish Language* (5th ed. rev. and exp. Ray Harris-Northall).

For more information on TEI, and to find an online version of the TEI Guidelines, please see <http://www.tei-c.org>.

The SGML "beta release" `ds.dtd` was created in 1998 by Michael Sperberg-McQueen for [Digital Scriptorium](#). In 2001, David Seaman created the `ds2` package, including a sample style sheet, batch files that call James Clark's `sp` parser, and a NoteTab tag library. The XML `ds2.dtd` consisted of the core TEI.2 tagsets plus elements from the additional tagsets "linking", "figures", "analysis", and "transcription". Based on this work, `ds3` (2002) adds a few elements from the [TEI Medieval Manuscripts Working Group](#), as well as a wider variety of sample texts and revised documentation.

Overview

Levels of Transcription

Several levels of transcription may be distinguished, which vary in the level of detail they preserve from the manuscript, and which are adequate for different purposes.

- **Literary:** a transcription is adequate for *literary* purposes when it presents the wording of the text preserved in a manuscript with enough fidelity to allow a user of the transcription to know what language the manuscript is in and read the work(s) it contains.
- **Illustrative:** a transcription is adequate for *illustrative* purposes when it represents the manuscript in a form suitable for display with an image of the manuscript, e.g. so that readers can consult the transcription for help deciphering difficult passages or unfamiliar abbreviations.
- **Philological:** A transcription is adequate for *philological* purposes when it records the words of the text in enough detail to support text-critical, orthographic, or lexical investigations.
- **Paleographic or codicological:** A transcription is adequate for *paleographic* or *codicological* purposes when it records paleographic or codicological detail completely enough to allow paleographers or codicologists working with the manuscript to search in the transcription to find phenomena of interest to them.

These levels of transcription form a series from *literary* to *paleographic or codicological*: each level typically includes all the information present at lower levels, and adds further information. This is a slight oversimplification: lower levels include less information *about the manuscript*, but may include other information not included in higher levels. A transcription for literary purposes, for example, may provide normalized forms of some words and expansions of most abbreviations, without recording the details of the manuscript form; transcriptions for philological and paleographical purposes will document the forms actually in the manuscript, but will not necessarily provide normalized equivalents. Sometimes, that is, different levels of transcription provide the same kind of information in more or less detail, and sometimes they provide slightly different kinds of information. For convenience, we will refer to *literary transcriptions*, *illustrative transcriptions*, *philological transcriptions*, and *paleographic (or codicological) transcriptions* (or, for even greater brevity, L-transcriptions, I-transcriptions, P-transcriptions, and PC-transcriptions).

A literary transcription must reproduce the lexical items of each text, in an appropriate sequence. Variations in hand, ink, orthography, abbreviation practice, and the like need not be recorded. Abbreviations may be expanded silently. Scribal or editorial alterations to the text (insertions, deletions, alterations) may similarly be passed over in silence. Complications in the sequence of words (e.g. transpositions, or insertions with an uncertain point of insertion) may be resolved without leaving any trace in the transcription. The logical structure of the literary work, on the other hand, must be preserved as presented in the manuscript: logical divisions must be marked, headings must be transcribed as headings.

An illustrative transcript should include all the information present in a transcription for literary purposes; in addition, it should record the foliation and column boundaries of the manuscript, for ease in moving between manuscript image and manuscript transcription.

A transcription for philological purposes should record linguistically relevant details of scribal practice: the orthography and graphemic inventory of the manuscript should be followed closely; abbreviations, insertions, changes, deletions, erasures, and disturbances in sequence of material should all be registered. Variations in the forms of letters or abbreviations will not typically be captured with complete detail, but when two letter forms are sufficiently distinct that they might give rise to distinctive misreadings, those letter forms may usefully be distinguished. The registration of abbreviations should make clear what letters are given in the manuscript and what letters are supplied editorially.

A transcription for paleographic and codicological purposes cannot, in the nature of things, replace a facsimile reproduction of the manuscript, any more than a facsimile can fully replace the original. But a paleographically and codicologically exact transcription can allow the systematic search of the manuscript for phenomena of interest. Such a transcription should record details of ink, hand, illumination, and gatherings so that they can be searched for later.

The main focus of this document is the definition of a simple set of rules for illustrative transcriptions and philological transcriptions. The *Digital Scriptorium Project*, which commissioned this work, intends its transcriptions primarily to accompany images of sample manuscript pages; they will serve to make manuscript materials accessible for further study. The rules for I-transcriptions described here are intended to make the transcription work relatively simple, and to ensure that the transcriptions provide a sound basis for further work and elaboration of the transcription, in cases where the manuscript and scholarly interests warrant the extra labor of P- or PC-transcriptions.

The Organization of This Document

This document assumes a basic knowledge of SGML or XML, and uses the tags of the Text Encoding Initiative (<http://www.tei-c.org>). It lists the elements which should be used for illustrative and philological transcriptions, and discusses some questions that arise in transcription of manuscripts.

First, the header is discussed, in which the manuscript and the transcription should be identified and described. Then the element types recommended for use in I- and P-transcriptions are described, "from the bottom up": beginning with the transcription of individual characters, progressing through the features associated with the work in question (and needed in L-transcriptions), the features associated with the manuscript page, the scribe, and so on.

Identification (TEI Header)

Virtually all the elements of the TEI header may be used in manuscript transcriptions; at a minimum, those described here should always be supplied.

Manuscript

Within the `<sourceDesc>`, `<bibl>` and `<msIdentifier>` elements together should give a complete citation of the manuscript, with:

- author(s)
- title(s) of work(s)
- city (`<settlement>`), library (`<repository>`), and collection
- shelfmark (`<idno>`)

For I- and P-transcriptions it is recommended (and for PC-transcriptions it is required) that the hands in the manuscript be identified in the `<handList>` element within the `<profileDesc>` portion of the header. For further information, see below, section [Scribal Hands and Hand Shifts](#).

Transcription

The transcription itself should be identified with at least the following information:

- a title for the transcription (this may take the form *A Transcription of [MS-name]*, if no other title imposes itself); this goes in the `<title>` element of the `<titleStmt>`, within the `<fileDesc>` section of the header
- a list of those responsible for the transcription, and the nature of their responsibility (using `<respStmt>` to describe what each did)
- date of publication (`<date>` in the `<publicationStmt>`)
- publisher (`<publisher>`), distributor (`<distributor>`), or distribution authority (`<authority>`) who published / released the transcription
- rights and permissions information and terms of access `<availability>`)

It is good practice to supply fairly full information about the encoding of the manuscript in the `<encodingDesc>`, and it may be desirable to provide keyword access or a classification of the manuscript or the texts it contains, for use in search interfaces (in the `<profileDesc>` section).

See [Appendix](#) for `<teiHeader>` examples from Digital Scriptorium texts.

Characters and Abbreviations

Letters and Symbols

In principle, transcriptions of manuscripts should contain all of the characters of the manuscript, in sequence. Putting this principle into practice requires determining what constitutes a *character* and what sequence to use when several are possible. The answers to these questions may vary with the transcription type.

All transcription types must distinguish at least the *graphemes* of the writing system, i.e. those graphic forms which are significantly distinct from each other in the sense that changing a symbol from one to another may

change which word is written. In this sense, in modern English a "b" is graphemically distinct from a "c", because by substituting one for the other we can move from "bat" to "cat". In Old English, the characters we call eth and thorn are not graphemically distinct: they are *allographs* which vary freely.

Some pairs of allographs do not vary freely: in many manuscript and printed books in most Western European languages, long and short "s" are allographs in complementary distribution (short "s" in final position, long "s" elsewhere). In some cases, two characters may be graphemically distinct in some contexts, and allographs in others (in Middle English MSS, "c" and "t" are notoriously hard to distinguish, particularly in word endings corresponding to modern "-tion", where both spellings were common, and the difference in spelling carried no distinction in meaning).

For literary purposes, a graphemic transcription will suffice (and in fact, most literary editions intentionally level allographic distinctions in order to avoid distracting the reader).

For illustrative transcriptions, graphemic transcription also suffices: any reader wishing to know which of several forms was used in the manuscript can consult the accompanying image.

For philological purposes, it is normally useful to retain some, though not all, information about the actual forms used in a MS, as the forms may shed light on historical changes in orthography or on possible scribal misreadings (long and short "s" may each be misread, but they are likely to give rise to very different errors). The allographs of interest will vary with period and language, and no really plausible general rules can be set up for all medieval Western MSS; in general, though, if two common allographs of a letter have a dramatically different ductus or shape, they may be worth distinguishing for text-critical purposes, unless they are in wholly regular complementary distribution. Rare variants may be ignored, or lumped together as deviant forms.

For paleographic purposes, it may be desirable to make much finer distinctions among allographs, in order to study the usage of a scribe. No recommendations are made here as to the level of distinction appropriate for paleographic purposes.

Whatever level of transcription is being performed, the following procedure is strongly recommended:

- keep a list of the graphic forms distinguished in the transcription (the current ASCII character set may be a useful beginning)
- when some allograph pairs are to be distinguished, specify their distinctive features in the list of graphic forms; if upon consideration it is decided *not* to distinguish a pair of allographs, that fact should also be noted
- for each allograph, indicate what character it is an allograph of
- for each letter form (whether being distinguished or explicitly not being distinguished), it is useful to record sample shapes, either as graphic images or as paper sketches
- if no ASCII character is suitable for transcribing one of the graphic forms being distinguished, then an XML *entity* should be defined for it; standard entity names may be found in many XML books, but there is no reason to insist upon standard entity names

Examples:

&longs;

<!ENTITY longs "s" ><!-- representing long s character -->

&yogh;

<!ENTITY yogh "3" ><!-- representing yogh character -->

&dloop;

<!ENTITY dloop "d" ><!-- representing looped-ascender d character -->

&rround;

<!ENTITY rround "r" ><!-- representing round r character -->

&wanglicana;

<!ENTITY wanglicana "w" ><!-- representing anglicana w character -->

&xanglicana;

<!ENTITY xanglicana "x" ><!-- representing anglicana x character -->

&eslig;

<!ENTITY eslig "es" ><!-- representing es glyph character -->

Abbreviations

In literary transcriptions, abbreviations may be expanded without comment; it is customary, in philological and paleographic transcriptions, to mark the expansions of abbreviations as such, with brackets or font shifts. Some

projects with paleographic interests record in great detail the specific form of abbreviation used in the MS; for philological purposes the main point is simply to make clear the difference in attestation between the letters present in the MS and those supplied as an expansion of the abbreviation.

Illustrative transcriptions might plausibly take either approach: expand abbreviations silently, or record the expansion explicitly. It seems best to record any expansions explicitly, by marking supplied letters using the `<expan>` element type. (Note that the examples in the *TEI Guidelines* sometimes show the entire word in an `<expan>` element; it is preferable to use `<expan>` only for those letters which would be printed in italics or enclosed in brackets in a conventional philological transcription.) If it is desired to record the fact of an abbreviation without providing an expansion, the `<abbr>` element may be used, but in fact there is no requirement that abbreviations be marked as such if not expanded.

For an example of how one can use these tags, see section [Verse](#).

The Work

The logical structure of the work should be recorded, using

- `<body>`
- `<div1>`, `<div2>`, `<div3>`, etc., for formal divisions of the text
- `<p>` for prose paragraphs
- `<l>` for lines of verse
- `<head>` for headings (often rubricated in MSS)

Examples that use these tags can be found in sections [Prose](#) and [Verse](#).

The Manuscript Page

In illustrative and philological transcriptions, the details of the manuscript page can be presented in a fairly schematic form.

Foliation

Mark page boundaries using the `<pb/>` element; use the *n* attribute to give the page or foliation number: `<pb n="185r"/>`

Page Headings

Transcribe running heads using the `<fw>` element, thus:

```
<pb n="185r"/>
<fw type="runhead">L<expan>IBRO</expan> DEL RELOGIO DEL ARGENT VIVO</fw>
```

Lines

Mark physical line breaks in a manuscript with the `<lb/>` element. To help track line breaks visually, we recommend placing the element consistently at the beginning of a line in your transcription, including the first line of a page or `<p>`. See below, section [Prose](#).

For verse lines, determine how the lines should be grouped, then transcribe them using `<lg>` (line group) and `<l>`. To record both physical and metrical lines, use `<lb/>` within `<l>`. See below, section [Verse](#).

Columns

Column breaks can be marked using the `<cb/>` element; the *n* attribute should be used to indicate the column number and the number of columns:

```
<pb n="185r"/>
<fw type="runhead">L<expan>IBRO</expan> DEL RELOGIO DEL ARGENT VIVO</fw>
<cb n="1/2"/>
<div1 type="section">
<head>Aqui se compie&ccedil;a el prologo del libro
```

```

<lb/>del relologio dell argent uiuo.</head>
<p>
<lb/><hi rend="init"> D</hi>El relologio dell agua ...
<!-- transcription of rest of first column -->
<cb n="2/2"/>
<!-- transcription of second column --> </p>

```

If the number of columns changes in the middle of a page, a column break should be noted at the point of change; the *n* value will enable the reader to see what is happening.

Catchwords and Gatherings

Catchwords may be (should be, in all but purely literary transcription) transcribed using the `<fw>` element, with suggested `type="cw"`:

```

<pb n="xxix"/>
<p> ... uerga el toro enla natura dela uacca. Et prie&shy;ga las manos del toro enlas espaldas
dela ua&shy; <expan resp="ed">ca</expan></p>
<p><fw type="cw">ca. &amp; priega</fw></p>
<pb n="xxx"/>

```

`<fw>` can also be used to record signatures (suggested `<type="sig">` and, if historical information bears interest, foliation (`<type="fol">`)).

The Written Text

Rubrication

When rubrics mark the formal divisions of the work, transcribe them as `<head>` elements. If they have some other function (e.g. something like the marginalia in *The Rime of the Ancient Mariner*), mark them up appropriately (e.g. as `<note>` elements).

Scribal Alterations

Use `<add>`, ``. Editorial modifications should use `<sic>`, `<corr>`.

Word Division

The `<w>` element is used to mark a unit which is to be treated as a word but which might not be recognized as such by software relying solely on white space. Because of restrictions on which elements it can contain, `<w>` can be difficult to use consistently. For example, it cannot enclose `<expan>`, which means that it cannot be used to tag abbreviated words that feature unusual spacing.

Scribal Hands and Hand Shifts

Use `<handshift/>` if hand shifts are of interest.

Use the `hand` attribute on additions and deletions to note whether the change was performed by the original scribe or a later one. It is recommended either that all hands other than that of the main scribe of the page be grouped together under the code `ma` (manu altera) or else that all hands be distinguished and given keys like `m2`, `m3`, etc. In either case, all the hands should be declared in the TEI header.

Graphic Elements

The `<figure>` element is used for all graphic elements: historiated initials, illuminations, and diagrams.

Examples

Excerpts below illustrate how one might tag prose and verse.

Prose

```

<pb n="4v"/>
<div1 type="section">
<p>
<lb/><hi rend="marg">cxxxij.</hi>
<hi rend="3init">P</hi>rimerament dela batalla de Etio patri
<lb/>cio contra Atilla et blenda Reyes delos
<lb/>hucnos.</p>
<p>
<lb/><hi rend="marg">cxxxv.</hi>
<hi rend="1init">C</hi>omo atilla apres que fue vencido passo en Tu
<lb/>rugia que agora es dicha liege et delas cosas que
<lb/>apres se siguieron....</p>
</div1>

```

Verse

```

<pb n="68v"/>
<cb n="1/2"/>
<div1 type="section">
<lg type="verse">
<1>...</1>
<1>bueno a<sic corr=" "></sic>dios /. & amp; bueno al
mu<expan>n</expan>do</1>
<1>esto yo /. Lo Jurare.</1>
</lg></div1>
<div1 type="section">
<head>
<lb/>Este dezir fizo & amp; ordeno mj&ccedil;er
<lb/>fra<expan>n</expan>&ccedil;isco ynperial natural de jeno
<lb/>ua estante & morador q<expan>ue</expan> fue enla
<lb/>...
<lb/>& amp; sutil Jnven&ccedil;ion E de limadas
<lb/>Di&ccedil;iones
</head>
<cb n="2/2"/>
<lg type="verse">
<1>En dos sete&ccedil;ie<expan>n</expan>tos /. & amp; mas doss & amp;
tres</1>
<1>...</1>
<1>valed me se&ntilde;ora /. espera<corr><expan>n</expan></corr>
&ccedil;a mja</1>
</lg>
<lg type="verse">
<1>En<sic corr=" "></sic>bozes mas baxas /. le oy dezjr ...</1>
<1><foreign lang="eng">modhed god hep</foreign> /.
alu<expan>n</expan>brad m <sic corr=" "></sic>agor<hi
rend="superscript">a</hi></1>
<1>& amp; a guissa de due&ntilde;a /. q<expan>ue</expan> deuota ora</1>
<1><foreign lang="lat">quam bonus deus</foreign> /. le oy Rezar</1>
<1>& amp; oyle a<sic corr=" "></sic>manera /. De apiaDar</1>
<1><foreign lang="arb">&ccedil;ayha bical habin /. al cabila
mora</foreign></1>
</lg>
</div1>

```

A Note on Attributes

An XML tag consists minimally of a tag or element *name* enclosed in angle brackets, such as `<p>`. The DTD's definition of that tag determines whether it contains other material (`<1>Ki vult oir e vult saveir</1>`, e.g.) or is empty (`<pb/>`). The DTD can also define one or more valid *attributes* for a particular element. An attribute's

value may be constrained by a short list defined in the DTD, or the DTD may allow one to enter nearly any value one deems appropriate.

In addition to element-specific attributes, the *TEI Guidelines* define four global attributes that can occur in any TEI element: **id** (unique identifier), **n** (non-unique number or other label), **lang** (language), and **rend** (rendering). One can specify, in other words, that the line quoted above is in Old French (<1 **lang**="fro">), that it occupies the first line of its text (<1 **n**="1">), or both (<1 **n**="1" **lang**="fro">).

For more information, see *TEI Guidelines* 3.5 Global Attributes, 35 Elements, and 3.7 Element Classes.

Next: [Alphabetical List of Element Types](#)

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-XML](#) > [Transcription DTD](#) > [Documentation](#) > How To

How To: Marking up your transcription

[Abstract](#)

[Preparation](#)

[Beginning a new file for transcription](#)

[Marking up a sample transcription](#)

[Second line](#)

[Third line and end of chapter](#)

Abstract

This document presents an introduction to marking up a manuscript transcription using `ds3.dtd`, the [Digital Scriptorium](#) transcription DTD (Document Type Definition), and NoteTab Light, a freeware editing program. It uses MS UCB 152, f. 6r, to walk through the steps of marking up a transcription using the [Text Encoding Initiative](#) (TEI) *Guidelines*. Information on setting up the software is given in the [Introduction](#), the [Tag Set](#) briefly discusses TEI-compliant markup, and the [Alphabetical List of Element Types](#) offers a description of the tags that comprise `ds3.dtd`; we suggest that you peruse those documents before continuing with this one. All of the documentation files are included in the `ds3.exe` package, [available here](#), and are linked by a [table of contents](#).

Preparation

Whether tagging an extant transcription (longhand or typed) or creating an electronic transcription from scratch, the first step is to plan the depth and breadth of information that your transcription will cover, just as for a more traditional endeavor. If you work from a document that results from complex prior decisions, preserving what has already been recorded is fairly straightforward once you become comfortable with what the TEI tags offer and restrict; your working document already includes meta-information, such as line break locations and notes on changes of hand, that you can translate to TEI's structure. If you tag while you transcribe, the markup you apply can be more flexible, but decisions about what to record (and how) rely upon a somewhat keener knowledge of what the TEI tags can help you accomplish. In either case, familiarizing yourself with the markup tags listed in the [Alphabetical List of Element Types](#) as part of the planning stage can help ensure that your file tags information consistently throughout. Tagging everything you can is unnecessary, but some experimentation may be helpful in deciding how much you do want to record.

To begin a new file for transcription:

Follow the steps below exactly. When you have finished this procedure, you will be ready to begin marking up your transcription and to enter information about your transcription practices (metadata).

1. Follow the setup steps in the [Introduction](#) under the heading [Setting Up the Software](#).
2. Launch NoteTab Light, then select the `ds3` library from the button row at the bottom of NoteTab's window.

The left-hand pane displays the ds3 tools and tags. Always have this library selected when you work with the Digital Scriptorium transcription DTD.

3. If necessary, choose File > New from the menu, so that the right-hand pane is blank.

4. In the left-hand pane, under the red **XML outer wrapper and DTD declaration** heading, double-click **XSL stylesheet declaration** to insert it.
Two lines appear in the right-hand pane: the first signals to a parser that the file's contents are XML, and the second declares the style sheet's filename and type.
5. Under the same heading, double-click **ds3 dtd declaration and TEI.2 outer wrapper**.
The first line that appears (beginning **!DOCTYPE**) points to the DTD, or set of rules that govern tag usage; the several subsequent lines define the .jpg file type and call other files containing entity definitions; and the final pair of lines open and close the top-level **TEI.2** tag.
6. Position the cursor on the line just after **<TEI.2>**.
Note that **15:1** displays in the lower left corner; 15 is the line number, 1 the position (character number from left to right).
7. In the left-hand pane, under the **Metadata Section** heading, double-click **teiHeader, basic** to insert a bare-bones **teiHeader** in your file.
A screenful of tags appears in the right-hand pane; the first and last open and close **<teiHeader>**. These tags allow you to record information about the text you are transcribing, your transcription methods, and so on. When you are ready to enter metadata, see [Identification \(TEI Header\)](#), [Alphabetical List of Element Types](#), and the [sample texts](#) for suggestions.
8. Position the cursor after **<teiHeader>** and press the **Enter** key twice; then, in the left-hand pane, find and insert **text, body, and div1**.
Open- and close-tags for these three appear on either side of your cursor. Inserting **div1** causes a dialog box to appear. If you plan to track division type and number throughout your file, enter values in the **type** and **n** fields; for example, to define this first-level division as a chapter numbered one, you can enter "chapter" and "1" in the type and n fields (respectively). Otherwise, choose **OK** without entering a value.
9. In the left-hand pane, find and insert **paragraph** under the **Page Layout and Segmentation** heading. (You may need to scroll down to see it.)
The **<p>** tag appears on either side of your cursor.
10. Save your work; make sure your new filename ends with the extension **.xml**.
You have now completed the minimum steps necessary to create a TEI-compliant file in XML.
11. Verify that this new file parses correctly: at the top of the left-hand pane, double-click **XML Parse**.
See also the [To parse an XML document](#) procedure in the [Introduction](#). A new file named **error.txt** opens; if your file parses correctly, **error.txt** contains only the name and full path of your file (for example, **c:\ds3\document\demo.xml**). You can restore your file to view by selecting the tab labeled with your filename.

To apply markup to a sample manuscript transcription:

This example uses the Digital Scriptorium's digitized image of MS UCB 152, f. 6r. Open the [DS Test Database manuscript search form \(http://sunsite.berkeley.edu/scriptorium/form_msimage.html\)](#) in a Web browser, enter "ucb 152" in the Shelfmark field, and choose Run. F. 6r is the third thumbnail on the ensuing page. The medium-sized image is convenient for transcribing from the screen or checking most details, but the small image is suitable for printing on 8.5x11" paper, which may be more practical than repeatedly using **Alt-Tab** to toggle between NoteTab and your browser. Using a color printer enhances legibility dramatically.

For a summary description of the different levels of transcription supported by the DS transcription DTD, see the [Tag Set's Overview](#). Here we offer a philological transcription according to the [Tag Set's](#) terms, which "records the words of the text in enough detail to support text-critical, orthographic, or lexical investigations." We do not record details concerning gaps or erasures, therefore, which would be recorded in a paleographic or codicological transcription. Moreover, in order to get you started, we have not indicated many alternative solutions, though there is frequently more than one way to handle a given problem or situation. The procedure below yields a close line-by-line transcription that can easily be checked against the original. For additional information, see especially Section 35, "Elements," of the [TEI Guidelines](#), P4 release (2002).

1. Retrieve the image of MS UCB 152, f. 6r, in a format and size that suits you.
Notice in particular that f. 6r begins with the final words of a rubricated chapter heading, that the capitals beginning some words are touched with yellow (e.g., the "E" of "Erles," line 3), and that a red grease pencil has marked twice near the right margin (lines 8 and 24).
2. In NoteTab Light, complete the steps in the procedure above, [To begin a new file for transcription](#).
3. The first step is to identify the leaf you are transcribing. Accordingly, position the cursor to the left of **<head>**, at the beginning of the line, then find and insert **page break** (under **Page Layout**).

A dialog box appears and prompts you to enter a number. Since this procedure focuses on f. 6r, type a logical value (such as 6 or 6r) and choose **OK**.

- Because f. 6r's first line is part of a chapter heading, you can specify values for its **type** and **n** attributes to clarify what sort of division encloses this piece of text. If you plan to track this information, return to the **div1** tag; to maintain consistency within your transcription, we suggest that you use attribute values that are evocative and easy to type, such as **type="cap"** (for capitulum) and **n="36"** (since this is cap. 36). The sixth folio of MS UCB 152 happens to follow two now-missing leaves, so it would be equally accurate to supply the value **mid** as indication that this chapter does not begin at the beginning. Attribute values for **div** (at any level, 0-7) are up to the user, not predefined by TEI.

- To record the color of the rubric, you can define **head's rend** attribute to specify the heading's rendering: **<head rend="red">**.

Note: The included style sheet renders headings as HTML second-level heads (**<h2>**) but ignores any color you specify. Specification here thus describes the manuscript's rendering without necessarily corresponding to the output of your transcription file.

- Position the cursor between the open- and close-tags of **head**, then either insert **line break** (under **Page Layout**) or simply type **<lb/>**.

(If transcribing a text in verse, use the **line group** (**<lg>**) container, under **Poetry Elements**, and insert **<1>** to enclose each discrete line. Similarly, if your text features more than one column, insert **column break** and supply its number: e.g., **<cb n="1/2"/>** for column one of two.)

- Begin transcribing the heading's content.

The first word, "london," offers several choices. The TEI *Guidelines* make no recommendations about how to record the results of editorial choice; here are a few possibilities.

- Ascenders of l and d: these would normally not be marked at all in a philological transcription. In the **teiHeader** (**normalization** section), you can briefly describe instances where first-line ascenders are decorated.

If you prefer to note the ascenders where they occur, supply a **note** immediately after the word: e.g., **londone<note>l and d ascenders extend above ruled line</note>**.

Another option is to add a reference pointer, **ref**, with a **target** attribute that essentially adds a footnote placed elsewhere in the file. E.g.,

```
londone<ref target="asc1">...
...
<note id="asc1">l and d feature calligraphic ascenders that extend above the first ruled line.</note>
```

- Mark above n: in MS UCB 152, this subpuncted suspension mark generally signifies final -e, final nasal, or final -ne/-me.

Most simply, if you decide the mark signals an abbreviation, you can insert **abbreviation** under the **Transcriptions** heading: **<abbr>london</abbr>**. If you feel more editorially assertive, use **expansion** to record your interpretation: **london<expansion>e</expansion>**. Note that **<expansion>** should enclose only the expanded letters.

Alternatively, you can use **expansion with type** (**<expansion type="">**) to record not only the manuscript's letters but what sort of mark has triggered your editorial expansion; see also the **normalization** and **segmentation** sections in the *UCB 152 sample* under **editorialDecl**. Since the attribute values for **type** are up to the user, choose something you find memorable as well as simple to type. Here, e.g., one might use the NoteTab library's sample value **susp**, for "suspension"--**london<expansion type="susp">e</expansion>**--or, bearing in mind that both plain and subpuncted marks appear in this manuscript, **london<expansion type="suspdot">e</expansion>**.

If your transcription silently expands all abbreviations and views them as such, no tag is necessary to mark your added e.

If you view the n-plus-mark as a single glyph, you can define a character entity in the **teiHeader**, such as **&nsdot**; for n-suspension-dot; for more information, see **Characters and Abbreviations** in the **Tag Set** and consult a thorough guide to XML.

- Complete the first line. (Use **expansion** to expand the capitulum.)

At the line's end, the chapter number offers another choice: the TEI *Guidelines* suggest that all roman numerals be supplied with arabic equivalents. Use **num** and its **value** attribute to satisfy this. You can also use **<hi>** to highlight the supralinear "m".

If you use **sup** to indicate "supralinear" and distinguish what appears (the supralinear "m") from what you supply out of the superscript (the intervening letters "pitulu"), here is one way to end the line: **Ca<expansion type="ss">pitulu</expansion><hi rend="sup">m</hi> <num value="36">xxxvj<hi rend="sup">m</hi></num>**.

9. Since the heading ends on this line, make sure that `</head>` is placed appropriately after the full stop.
10. Save your work.

Second line:

11. Notice that the `<p>` you inserted previously opens on the next line. This step involves how you conceive of the manuscript's textual structure. Elsewhere, MS UCB 152 includes more than one piece of text set off by an initial under a single heading; also, in longer chapters (e.g., on f. 1r), blue and red paraps break up the text that follows an initial. To record these levels in your transcription's structure, optionally insert `div2` so that it encloses `<p>`.

If you omit `div2`, this structure results:

```
<div1 type="cap">
  <head>heading</head>
  <p>paragraph text</p>
  <p>another paragraph</p>
</div1>
```

If you add `div2`, this hypothetical structure becomes possible:

```
<div1 type="cap">
  <head>heading</head>
  <div2 type="init">
    <p>paragraph text</p>
    <p>another paragraph</p>
  </div2>
  <div2 type="init">
    <p>paragraph text</p>
  </div2>
</div1>
```

12. Position the cursor immediately to the right of `<p>`, then insert `<lb/>`.
13. The blue initial offers another choice of how much detail to record. For such initials, the [UCB 152 sample](#) uses the following:

```
<div2 type="init"><p>
  <lb/><hi rend="initb">A</hi>nd
```

Here, `init` indicates that the division begins with an initial; the rendering `initb` records the capital's blue color. These attribute values are user-defined, and one could as easily mark the letter `2b-filr` to specify a two-line letter height and red filigree; in this manuscript blue initials are always accompanied by red filigree and gold initials by blue, so the `-filr` part may be considered redundant in a transcription focused more closely on the text's content than its presentation.

14. After resolving how to record the initial A, continue transcribing line two. Additional points in this line that request editorial choice include the following, none of which is necessary to tag in a philological transcription: double crossed l ("bifell," "gentill"), the ligatured double p in "vppon," the lack of space between "a" and "daie" (which modern readers recognize as separate words), and the calligraphic ascender and ligatured -es in the line's final word ("kinges"). It is advisable to mark editorial separation between "a" and "daie." Use either `corr` to emphasize editorial intervention or `sic` to emphasize the manuscript text's priority:

```
a<sic corr=" "></sic>daie or
a<corr sic=""> </corr>daie
```

Note: The `w` tag is defined in the TEI *Guidelines* as a tag that marks where word breaks occur. Phrase-level elements like `<add>` and `<corr>` cannot be used in conjunction with `<w>`, however, which limits consistency of its use.

Third line and end of chapter:

15. Upon completing line two, press **Enter**, then insert `<lb/>`.
16. In the left margin, a later hand has made a brief addition. Here is one way to record it, using `unk` (unknown) as the hand ID and `&longs;` for the long s in "housholde":

```
<lb/><add place="left" hand="unk">e.ii.<hi rend="s1">b</hi></add>hou&longs;holde
```

Note: Hands and their IDs are defined in the `teiHeader`; for an example, see `handList` in the [UCB 152 sample](#) under [profileDesc](#).

17. The first word's fifth letter appears to be originally b, now h. Regardless of whether you view the final stroke as the main scribe's or as a later addition, optionally add a **note** to record the change. If the b were visibly marked for deletion, another option would be to use the **add** and **del** tags, hypothetically thus:
hou&longs;b<add>h</add>olde
The disadvantage to using **add** and **del** is that the result displays b and h sequentially, not superimposed.
18. Continue transcribing the third line and the rest of the section. When you reach line 19, which begins, "ýere of," transcribe to the end of the brown-ink portion.
19. Position the paragraph close-tag (</p>) and **div** close-tag (</div2> if you chose to use it, else </div1>) immediately after the punctus.
20. Insert a **div** of the same level you used for chapter 36 and specify its type if appropriate. (See above, step 10.)
21. Position the cursor between the open- and close-tags of **head**, as you did previously, and transcribe the heading.
As with paragraph text, insert <lb/> where the heading breaks across a line.
22. Record the chapter number, which appears in the right margin in the main scribe's hand, slightly above the line following the heading. For example, if you consider the chapter number an intrinsic part of the heading that happens to occur on a separate line:
<head>...
<lb/>... kyng.<add place="right"><lb/>ca...</add></head>
<div2 type="init"><p>
<lb/><hi rend="initg">A</hi>fter ...
23. Save your work.

[Technical Information](#) > [DS-XML](#) > [Transcription DTD](#) > [Documentation](#) > Element Types

Alphabetical List of Element Types

[A-F](#)

[G-L](#)

[M-R](#)

[S-Z](#)

Alphabetical List of Element Types

The ds2/ds3 tag set will be familiar to users of the TEI XLITE DTD but contains, in addition, the following non-TEI XLITE elements: `<addSpan/>`, `<altName>`, `<cb/>`, `<collection>`, `<correction>`, `<country>`, `<damage>`, `<dateRange>`, `<delSpan/>`, `<expan>`, `<fw>`, `<hand/>`, `<handList>`, `<handShift/>`, `<hyphenation>`, `<interpretation>`, `<msIdentifier>`, `<normalization>`, `<quotation>`, `<region>`, `<repository>`, `<restore>`, `<segmentation>`, `<series>`, `<settlement>`, `<space/>`, `<stdVals>`, `<supplied>`, and `<w>`.

The brief descriptions given below rely heavily upon those in the *TEI Guidelines*, which should be consulted for more complete explanations and for additional examples. Cross-references to appropriate sections are provided to facilitate this. Note that not all elements are available in all contexts and that many attributes mentioned are optional.

Whenever possible, examples are drawn from Digital Scriptorium sample texts. See the [UCB 152 sample](#) for an example of a full `<teiHeader>`. We are grateful to Hoyt Duggan's *Piers Plowman* edition for supplying examples for the following elements: `<biblFull>`; `<damage>`; `<gap/>`; `<seg>`; `<trailer>`; `<table>`; `<row>`; and `<cell>`.

<code><abbr></code>	Contains an abbreviation; the original text is transcribed as the tag's content and the expansion (optional) as an attribute value. (<code><abbr expan=""></code> and <code><expan abbr=""></code> are thus editorial mirrors of one another.)
Selected Attributes	expan : Records the abbreviation's full expansion. type : Classifies the abbreviation, such as "suspension" or "organization."
Example	<code><abbr expan="Anno">Ano</abbr> <abbr expan="domini">doi</abbr></code> [UCB 152, top of f. 1r]
See also	<expan> ; <i>TEI Guidelines</i> 6.4.5 Abbreviations and Their Expansions.
<code><add></code>	Contains an addition or insertion, normally scribal. Additions made by editors or encoders should use <code><corr></code> or <code><supplied></code> instead.
Selected Attributes	place : Indicates where the addition was written relative to the main text, such as <code>inline</code> , <code>supralinear</code> , <code>infralinear</code> , <code>left [margin]</code> , and so on.

	<p>hand: Signifies the hand of the person who wrote the addition; the value must be one defined in <code><handList></code>.</p>
Example	<pre><add rend="pencil" place="bottom" hand="C19">See what is wanting here in my other MS. Chronicles </add> [UCB 152, bottom of f. 1r] <add rend="head" place="left">ca<expan>pitulu</expan><hi rend="sup">m</hi> <num value="15">xv<hi rend="sl">m</hi>.</num></add> [UCB 152, f. 3v]</pre>
See also	<p><i>TEI Guidelines</i> 6.5.3 Additions, Deletions, and Omissions; 18.2.1 Document Hands.</p>
<address>	<p>Contains an address, for example of a publisher, an organization, or an individual.</p>
Example	<pre><address> <addrLine>The Bancroft Library</addrLine> <addrLine>Berkeley, CA 94720</addrLine> </address></pre>
See also	<p><i>TEI Guidelines</i> 6.4.2 Addresses; 5.2.4 Publication, Distribution, etc.; 6.10.2.3 Imprint, Pagination, and Other Details.</p>
<addrLine>	<p>One line of a postal or other address.</p>
See also	<p><address>; <i>TEI Guidelines</i> 6.4.2 Addresses; 5.2.4 Publication, Distribution, etc.; 6.10.2.3 Imprint, Pagination, and Other Details.</p>
<addspan/>	<p>An empty tag. Marks the beginning of a long textual sequence added by an author, scribe, annotator, or corrector. Differs from <code><add></code> chiefly by where it can occur; <code><addspan/></code> can appear directly within a <code><div></code>, e.g.</p>
Selected Attributes	<p>place: Indicates where the addition was written relative to the main text, such as <code>inline</code>, <code>supralinear</code>, <code>infralinear</code>, <code>left</code> [<code>margin</code>], and so on. If the addition spills over from one location to another, more than one value may be specified.</p> <p>to: Marks the added passage's endpoint by supplying the <code>id</code> attribute value of an <code><anchor/></code> or other empty element placed there.</p> <p>hand: Signifies the hand of the person who wrote the addition; the value must be one defined in <code><handList></code>.</p> <p>type: Classifies the addition.</p>
See also	<p><add>; <anchor/>; <i>TEI Guidelines</i> 18.1.4 Additions and Deletions; 18.2.1 Document Hands; 14 Linking, Segmentation, and Alignment.</p>
<altName>	<p>Gives an alternative shelf mark or common name for a manuscript.</p>
Selected Attributes	<p>type: Specifies the kind of identifier.</p>
Example	<pre><msIdentifier><idno id="HM62">HM 62</idno> <altName>"Gundulf Bible"</altName></msIdentifier></pre>
See also	<p><msIdentifier>.</p>
<anchor/>	<p>An empty tag. An identifier one can attach to a point within a text, whether or not it corresponds with a textual element.</p>
Selected Attributes	<p>The <code>id</code> attribute must be supplied to specify the point at which this tag occurs. The value used may be chosen freely provided that it is unique within the document and is syntactically valid. Values containing numbers need not be in sequence.</p>
Example	<pre><hi rend="b"> &para;</hi> But fo&rround;to &longs;uffre</pre>

	<p>what det&hstrok; &yacute;e cou&thorn;e o&rround;de&yacute;ne wee <anchor id="f56v18" /> [UCB 152, f. 56v; specifies line 18]</p>
See also	<i>TEI Guidelines</i> 11.3.2 Synchronization and Overlap; 14.4 Correspondence and Alignment.
<argument>	Formal list or prose description of topics addressed by a subdivision of a text, such as in a table of contents.
Example	
See also	<epigraph> ; <i>TEI Guidelines</i> 7.2 Elements Common to All Divisions; 7.5 Title Pages.
<author>	Within bibliographic citations, contains the name of a work's author(s) (primary statement of responsibility).
Example	<author> Chaucer, Geoffrey </author> <author> Lister M. Matheson </author>
See also	<i>TEI Guidelines</i> 6.10.2.2 Authors, Titles, and Editors; 5.2.1 The Title Statement.
<authority>	Name of person or other agent responsible for making an electronic file available, other than a publisher or distributor.
Example	<authority> The Bancroft Library, Univ. of California </authority>
See also	<publicationStmt> ; <i>TEI Guidelines</i> 5.2.4 Publication, Distribution, etc.
<availability>	Information about a text's availability (e.g., restrictions on its use or distribution, its copyright status).
Selected Attributes	status : Identifies the text's current availability; legal values are free, unknown [default], restricted.
Example	<availability status="unknown"> <p>Contact The Bancroft Library for more information.</p> </availability>
See also	<publicationStmt> ; <i>TEI Guidelines</i> 5.2.4 Publication, Distribution, etc.
<back>	Contains appendices and such that follow a text's body.
See also	<i>TEI Guidelines</i> 7.6 Back Matter; 7 Default Text Structure.
<bibl>	Contains a loosely-structured bibliographic citation whose components may or may not be explicitly tagged.
Example	<bibl> <author> Lister M. Matheson </author> . <title> The Prose Brut: The development of a Middle English chronicle </title> . <pubPlace> Tempe, AZ </pubPlace> : <publisher> Medieval & Renaissance Texts & Studies </publisher> , <date> 1998 </date> </bibl>
See also	<biblFull> ; <listBibl> ; <sourceDesc> ; <i>TEI Guidelines</i> 6.10.1 Elements of Bibliographic References.
<biblFull>	Contains a fully-structured bibliographic citation, with <author> , <title> , <publisher> , etc.
Example	<biblFull> <titleStmt> <title> Oxford, Corpus Christi College, MS 201 </title> </titleStmt> <publicationStmt> <publisher> </publisher>

	<p><pubPlace></pubPlace> <date>First quarter, 15th century</date> <idno type="callNo">Source copy consulted: Corpus Christi College, Oxford, MS 201</idno> </publicationStmt></biblFull></p>
See also	<p>Title page sample; <bibl>; <publicationStmt>; <sourceDesc>; <i>TEI Guidelines</i> 6.10.1 Elements of Bibliographic References.</p>
<biblScope>	<p>Defines the scope of a bibliographic reference, e.g. as a list of page numbers, or a named subdivision of a larger work.</p>
Selected Attributes	<p>type: Identifies the type of information conveyed.</p>
See also	<p><bibl>; <i>TEI Guidelines</i> 6.10.2.3 Imprint, Pagination, and Other Details.</p>
<body>	<p>Contains the whole body of a single unitary text, excluding any front or back matter. Any valid transcription must include this element.</p>
See also	<p><i>TEI Guidelines</i> 7 Default Text Structure.</p>
<byline>	<p>Contains the primary statement of responsibility given for a work on its title page or at the head or end of the work; may include either a name or a description of the document's author.</p>
See also	<p>Title page sample; <opener>; <closer>; <i>TEI Guidelines</i> 7.4 Front Matter.</p>
<catDesc>	<p>Describes some category within a taxonomy or text typology, in the form of a brief prose description.</p>
See also	<p><classDecl>; <i>TEI Guidelines</i> 5.3.6 The Classification Declaration.</p>
<category>	<p>Contains an individual descriptive category, possibly nested within a superordinate category, within a user-defined taxonomy.</p>
See also	<p><classDecl>; <taxonomy>; <i>TEI Guidelines</i> 5.3.6 The Classification Declaration.</p>
<catRef />	<p>An empty tag. Specifies one or more defined categories within some taxonomy or text typology.</p>
Selected Attributes	<p>target: Identifies the categories concerned. scheme: Identifies the classification scheme.</p>
See also	<p><textClass>; <i>TEI Guidelines</i> 5.4.3 The Text Classification.</p>
<cb />	<p>An empty tag. Column-boundary: marks beginning of a new column; placed conventionally at the head of the column to which it refers.</p>
Selected Attributes	<p>n: Global attribute that records a number or other value associated with the column which follows this tag's point of insertion.</p>
Example	<p><cb n="1/2" /> [indicates column #1 of 2]</p>
See also	<p><i>TEI Guidelines</i> 6.9.3 Milestone Tags.</p>
<cell>	<p>A cell in a table row.</p>
See also	<p><table>; <i>TEI Guidelines</i> 22.1 Tables.</p>
<change>	<p>Summarizes a particular change or correction made to a particular version of an electronic text.</p>
Example	<p><revisionDesc></p>

	<pre> <change> <date>1999-01-01</date> <respStmt> <resp>cataloger</resp> <name>John Smith</name> </respStmt> <item>New metadata header created</item> </change> </revisionDesc> </pre>
See also	UCB 152 sample under revisionDesc for an alternative example; <i>TEI Guidelines</i> 5.5 The Revision Description.
<cit>	A quotation from some other document, together with a bibliographic reference to its source.
See also	<i>TEI Guidelines</i> 6.3.3 Quotation.
<classCode>	Contains the classification code used for this text in some standard classification system.
Selected Attributes	scheme : Identifies the classification system or taxonomy in use; the value must identify a taxonomy tag.
See also	<textClass> ; <i>TEI Guidelines</i> 5.4.3 The Text Classification.
<classDecl>	Contains one or more taxonomies defining any classificatory codes used elsewhere in the text.
See also	<i>TEI Guidelines</i> 5.3.6 The Classification Declaration.
<closer>	Groups together dateline, byline, salutation, and similar phrases that appear as a final group at the end of a division, esp. of a letter.
See also	Plimpton 099 sample ; <opener> ; <i>TEI Guidelines</i> 7.2 Elements Common to All Divisions.
<collection>	Identifies the collection within which a manuscript resides.
See also	<msIdentifier> .
<corr>	Contains the editorially determined correct form of a passage apparently erroneous in the text; the corrected text is transcribed as the tag's content and the original form (optional) as an attribute value.
Selected Attributes	sic : Records the text's original form.
Example	<code><corr sic="&longs;">f</corr>le&yacute;</code> ; as <code>fa&longs;te</code> as he <code>myg&hstrok;t</code> [UCB 152, f. 6v] <code>he<corr sic=""> </corr>regned</code> [UCB 152, f. 2r]
See also	<sic> ; <i>TEI Guidelines</i> 6.5.1 Correction of Apparent Errors.
<correction>	Describes how and under what circumstances corrections have been made to the electronic text; may be used to note the results of collating the transcription with its original.
Selected Attributes	status : Indicates the degree of correction applied; legal values are <code>high</code> (thoroughly checked and proofread), <code>medium</code> (checked at least once), <code>low</code> (unchecked), <code>unknown</code> [default]. method : Indicates how corrections are indicated within the text; legal values are <code>silent</code> (made silently) and <code>tags</code> (tagged editorially).
See also	UCB 152 sample under <editorialDecl> ; <i>TEI Guidelines</i> 5.3.3 The Editorial Practices Declaration.

<country>	Name of a nation, country, colony, or commonwealth; administratively larger than a <region> .
See also	<msIdentifier> ; <i>TEI Guidelines 20.2 Place Names.</i>
<creation>	Notes information about a text's creation (e.g., date), distinct from its publication.
Example	<code><creation><dateRange from="1450" to="1480" exact="none">third quarter of fifteenth century</dateRange></creation></code>
See also	<publicationStmnt> ; <i>TEI Guidelines 5.4 The Profile Description.</i>
<damage>	Marks a damaged portion of manuscript; may contain unclear passages (tagged <unclear>) or lacunae (marked with <gap/>), as well as damaged-but-legible text.
Selected Attributes	type : Classifies the damage. extent : In appropriate units of measurement, indicates approximately how much text is within the damaged area where the tag's content does not make this clear (e.g., if it is empty). hand : Where known, signifies the hand responsible; the value must be one defined in <handList> .
Example	<code><damage type="hole" extent="11mm"></damage></code>
See also	<unclear> ; <gap/> ; <i>TEI Guidelines 18.2.3 Damage, Illegibility, and Supplied Text; 18.2.4 Use of the Gap, Del, Damage, Unclear and Supplied Tags in Combination; 18.2.1 Document Hands.</i>
<date>	A date in any format. More complicated dates or special applications should be documented in <stdVals> .
Selected Attributes	calendar : Indicates the system or calendar to which the date belongs. value : Gives the date in a standard form, usually <i>yyyy-mm-dd</i> . certainty : Notes the degree of precision; values might include, e.g., <i>ca.</i> or <i>after</i> .
Example	<code><date>1998</date></code>
See also	<docDate> ; <dateRange> ; <stdVals> ; <i>TEI Guidelines 6.4.4 Dates and Times; 5.5 The Revision Description; 6.10.2.3 Imprint, Pagination, and Other Details.</i>
<dateline>	Brief description of the place, date, and time when a letter, newspaper story, or similar work was produced.
See also	Plimpton 099 sample ; <i>TEI Guidelines 7.2.2 Openers and Closers.</i>
<dateRange>	Contains two dates or a phrase delimiting a time period. More complicated dates or special applications should be documented in <stdVals> .
Selected Attributes	calendar : Indicates the system or calendar to which the date belongs. from : Starting point of the period, usually <i>yyyy-mm-dd</i> . to : Ending point of the period, usually <i>yyyy-mm-dd</i> . exact : Indicates the degree of precision; legal values are <i>to</i> (the <i>to</i> date is exact), <i>from</i> (the <i>from</i> date is exact), <i>both</i> , <i>none</i> (both dates are approximate or unspecified).
Example	<code><dateRange from="1450" to="1480" exact="none">third quarter of fifteenth century</dateRange></code>
See also	<date> ; <stdVals> ; <i>TEI Guidelines 6.4.4 Dates and Times.</i>
	Deletion or cancellation, normally scribal.

Selected Attributes	<p>type: Classifies the type of deletion; should not be used to specify how the manuscript signals deletion.</p> <p>rend: Global attribute that specifies the manuscript rendering, e.g. <i>subpunction</i>, <i>overstrike</i>.</p> <p>hand: Where known, signifies the hand responsible; the value must be one defined in <code><handList></code>.</p>
Example	<p>mochel <code><del rend="dot"></code>good<code></code> gold [UCB 152, f. 1v]</p>
See also	<p><corr>; <qgap/>; <delSpan/>; <i>TEI Guidelines</i> 6.5.3 Additions, Deletions, and Omissions; 18.2.4 Use of the Gap, Del, Damage, Unclear and Supplied Tags in Combination; 18.2.1 Document Hands.</p>
<code><delSpan/></code>	<p>An empty tag. Marks the beginning of a long textual sequence marked for deletion by an author, scribe, annotator, or corrector. Differs from <code></code> chiefly by where it can occur; <code><delSpan/></code> can appear directly within a <code><div></code>, e.g.</p>
Selected Attributes	<p>type: Classifies the type of deletion, using values such as <i>erasure</i> or <i>subpunction</i>.</p> <p>to: Marks the deleted passage's endpoint by supplying the <i>id</i> attribute value of an <code><anchor/></code> or other empty element placed there.</p> <p>hand: Where known, signifies the hand responsible; the value must be one defined in <code><handList></code>.</p>
Example	<p><code><delSpan type="X" to="f56v18"/></code> [UCB 152, f. 56v]</p>
See also	<p><corr>; <qgap/>; ; <anchor/>; <i>TEI Guidelines</i> 18.1.4 Additions and Deletions; 18.2.4 Use of the Gap, Del, Damage, Unclear and Supplied Tags in Combination; 18.2.1 Document Hands; 14 Linking, Segmentation, and Alignment.</p>
<code><distributor></code>	<p>Name of person or other agent responsible for distributing a text.</p>
See also	<p><publicationStmnt>; <i>TEI Guidelines</i> 5.2.4 Publication, Distribution, etc.</p>
<code><div0></code> through <code><div7></code>	<p>Formal division of text (book, canto, section, chapter) larger than a paragraph. <code><div0></code> marks the largest possible subdivision, <code><div7></code> the smallest. Divisions can optionally be numbered, assigned unique identifiers, and classified using the global <i>n</i>, <i>id</i>, and <i>type</i> attributes, respectively.</p>
Example	<pre><div1 type="section"> <head>Aqui se compie&ccedil;a el prologo del libro del relojio dell argent uiuo.</head> <p></p></div1></pre>
See also	<p><i>TEI Guidelines</i> 7.1 Divisions of the Body.</p>
<code><divGen/></code>	<p>An empty tag. Indicates the location at which a textual division generated automatically by a text-processing application is to appear; one use is to allow document preparation software to generate an index and insert it in the output.</p>
Selected Attributes	<p>type: Specifies what type of generated text division (e.g., index, table of contents) is to appear.</p>
See also	<p><index>; <i>TEI Guidelines</i> 6.8.2 Index Entries.</p>
<code><docAuthor></code>	<p>Names the document's author, as given on MS or printed title page.</p>
See also	<p><titlePage>; <i>TEI Guidelines</i> 7.5 Title Pages.</p>
<code><docDate></code>	<p>Contains the date of a document, (usually) as given on MS or printed title page.</p>

<p>Selected Attributes</p> <p>See also</p>	<p>value: Gives the date in a standard form, usually <i>yyyy-mm-dd</i>.</p> <p><titlePage>; <date>; <stdVals>; <i>TEI Guidelines 7.5 Title Pages</i>.</p>
<p><docEdition></p> <p>See also</p>	<p>Edition statement on MS or printed title page.</p> <p><titlePage>; <i>TEI Guidelines 7.5 Title Pages</i>.</p>
<p><docImprint></p> <p>See also</p>	<p>Imprint statement as given on a printed title page.</p> <p><titlePage>; <i>TEI Guidelines 7.5 Title Pages</i>.</p>
<p><docTitle></p> <p>See also</p>	<p>Title on MS or printed title page, including all of its constituents.</p> <p><titlePage>; <titlePart>; <i>TEI Guidelines 7.5 Title Pages</i>.</p>
<p><edition></p> <p>See also</p>	<p>Notes particularities of one edition of a text.</p> <p>UCB 152 sample under <editionStmnt>; <i>TEI Guidelines 5.2.2 The Edition Statement</i>.</p>
<p><editionStmnt></p> <p>See also</p>	<p>Groups information relating to one edition of a text.</p> <p>UCB 152 sample, <editionStmnt>; <i>TEI Guidelines 5.2.2 The Edition Statement</i>; 5.2 The File Description.</p>
<p><editor></p> <p>Selected Attributes</p> <p>See also</p>	<p>Secondary statement of responsibility for a bibliographic item.</p> <p>role: Specifies the nature of the intellectual responsibility [default value: <i>editor</i>].</p> <p><principal>; <i>TEI Guidelines 6.10.2.2 Authors, Titles, and Editors</i>.</p>
<p><editorialDecl></p> <p>See also</p>	<p>Editorial principles and practices applied during the encoding of a text.</p> <p>UCB 152 sample under <encodingDesc>; <i>TEI Guidelines 5.3.3 The Editorial Practices Declaration</i>; 5.3 The Encoding Description.</p>
<p><emph></p> <p>See also</p>	<p>Marks words or phrases which are stressed or emphasized for linguistic or rhetorical effect.</p> <p><i>TEI Guidelines 6.3.2 Emphasis, Foreign Words, and Unusual Language</i>.</p>
<p><encodingDesc></p> <p>See also</p>	<p>Documents relationship between an electronic text and its source(s).</p> <p>UCB 152 sample, <encodingDesc>; <i>TEI Guidelines 5.3 The Encoding Description</i>; 5 The TEI Header.</p>
<p><epigraph></p> <p>See also</p>	<p>Quotation, anonymous or attributed, that appears at the start of a section or chapter or on a title page.</p> <p><argument>; <titlePage>; <i>TEI Guidelines 7.2 Elements Common to All Divisions</i>.</p>
<p><expan></p> <p>Selected Attributes</p> <p>Example</p>	<p>Expands an abbreviation; editorially supplied letters are enclosed by the tag, and the original text is given optionally as an attribute value. (<abbr expan=""> and <expan abbr=""> are thus editorial mirrors of one another.) Typically, <expan> marks only characters not written as part of the abbreviation.</p> <p>abbr: Records the abbreviation in unexpanded form.</p> <p>type: Classifies the abbreviation, such as "suspension" or "organization."</p> <p>L<expan>IBRO</expan></p>

	a lambe out of wynche&longs;tr<expan type="er">e</expan> [UCB 152, f. 21r]
See also	<abbr> ; <i>TEI Guidelines</i> 6.4.5 Abbreviations and Their Expansions.
<extent>	Approximate size of the electronic text as stored, specified in any convenient units (e.g., sentences, Mb).
Example	<extent>160K</extent>
See also	<i>TEI Guidelines</i> 5.2.3 Type and Extent of File.
<figDesc>	Description of a figure; useful for searching purposes, or for display when the image cannot be presented in graphic form, e.g. in a text-only interface.
See also	<figure> ; <i>TEI Guidelines</i> 22.3 Specific Elements for Graphic Images.
<figure>	Indicates the location of a figure or graphic image, whether illumination, miniature, or diagram. May be empty (but the end-tag </figure> must be supplied).
Selected Attributes	entity : Names the external entity (here, pointer to a file's location) within which the figure's image is stored.
Example	<l><ref target="fig1"><hi rend="red">Et esta es su figura</hi></ref></l> <p> <figure id="fig1"><figDesc>An astrological diagram <seg>el cerco do son las cauduras</seg> </figDesc></figure></p>
See also	<figDesc> ; <i>TEI Guidelines</i> 22.3 Specific Elements for Graphic Images.
<fileDesc>	Full bibliographic description of an electronic file.
See also	UCB 152 sample , <fileDesc> ; <i>TEI Guidelines</i> 5.2 The File Description; 5 The TEI Header.
<foreign>	Word, phrase, or passage in a language other than the surrounding language. Whole elements (whether paragraphs, text divisions, or glosses) in a foreign language need not be tagged <foreign>; instead, the lang attribute should be used on the element (<div1>, <p>, <gloss>, etc.).
Selected Attributes	lang : Global attribute whose value identifies the material's language using standard codes, such as those associated with a writing system declaration or with ISO 639; it is strongly recommended that lang be specified consistently on all instances of <foreign>.
Example	<foreign lang="lat">quam bonus deus</foreign>
See also	<i>TEI Guidelines</i> 6.3.2 Emphasis, Foreign Words, and Unusual Language.
<formula>	Contains a mathematical or other formula.
See also	<i>TEI Guidelines</i> 22.2 Formulae and Mathematical Expressions.
<front>	Prefatory matter (e.g. header, title page, preface, dedication) found before the start of a text proper.
See also	Title page sample ; <i>TEI Guidelines</i> 7.5 Title Pages; 7 Default Text Structure.
<funder>	Name of individual, institution, or organization responsible for

	funding a project or text.
See also	<sponsor> ; <i>TEI Guidelines</i> 5.2.1 The Title Statement.
<fw>	("forme work") Used to transcribe material not part of the running text; intended for catchwords, cases where the running head changes from page to page, and instances where layout details are significant.
Selected Attributes	type : Classifies the material encoded, using values such as <code>footer</code> , <code>runfoot</code> (running footer), <code>f01</code> (foliation number or symbol), <code>sig</code> (signature or gathering symbol), and so on. place : Indicates where on the page the material appears.
Example	<code><fw type="cw">hardý and</fw></code> [UCB 152, catchwords on f. 3v] <code><fw type="head" place="top"><hi rend="red">L</hi><hi rend="blue">V</hi></fw></code> [Plimpton 030, heading on verso]
See also	<i>TEI Guidelines</i> 18.3 Headers, Footers, and Similar Matter.
<gap/>	An empty tag. Marks a gap in the MS or in the transcription where material has been omitted (due to illegibility, e.g.).
Selected Attributes	desc : Describes the omitted text. reason : Gives the reason for omission, such as <code>sampling</code> , <code>illegible</code> , <code>cancelled</code> , <code>cancelled and illegible</code> . hand : Where known, signifies the hand responsible; the value must be one defined in <code><handList></code> . extent : Indicates how much text is omitted in suitable units (letters, minims, inches), either because of editorial policy or because damage or other cause has rendered transcription impossible.
Example	<code><gap extent="0.5 inch" hand="HAND1" reason="erased" /></code>
See also	<space/> ; <i>TEI Guidelines</i> 18.1.7 Text Omitted from or Supplied in the Transcription; 18.2.4 Use of the Gap, Del, Damage, Unclear and Supplied Tags in Combination; 18.2.1 Document Hands.
<gloss>	A gloss in the text. Can be used with <code>term</code> to indicate the word or phrase glossed.
Selected Attributes	target : Identifies the associated <code><term></code> .
Example	See <ref>
See also	Plimpton 030 sample ; <term> ; <add> ; <i>TEI Guidelines</i> 6.3.4 Terms, Glosses, and Cited Words.
<group>	Contains the body of a composite text, grouping together a sequence of distinct texts (or groups of such texts) which are regarded as a unit for some purpose, for example the collected works of an author, a sequence of prose essays, etc.
See also	UCB 092 sample ; <i>TEI Guidelines</i> 7.3 Groups of Texts.
<hand/>	An empty tag. In the <code><teiHeader></code> , describes one or more hands in the MS; each instance of <code><hand/></code> denotes a single hand, and each hand that the transcription distinguishes must be identified using this tag. It is recommended either that all hands other than that of the main scribe of the page be grouped together under the code <i>ma</i> (manu altera) or else that all hands be distinguished and given keys like <i>m2</i> , <i>m3</i> , etc.
Selected Attributes	id : Global attribute that specifies a unique identifier for the hand; note that the <code>hand</code> attribute, though required in P3 and extant in

	P4 (current version), will be withdrawn from the next release of the <i>TEI Guidelines</i> and should no longer be used.
	scribe : Gives the name of, or other identifier for, the scribe.
Example	<code><hand id="t1" scribe="Thomas London"/></code> [UCB 152]
See also	<handList> ; <i>TEI Guidelines</i> 18.2.1 Document Hands.
<handList>	In the <code><teiHeader></code> , groups hands distinguished in the transcription.
See also	<hand/> ; UCB 152 sample under <profileDesc> ; <i>TEI Guidelines</i> 18.2.1 Document Hands.
<handShift/>	An empty tag. In a transcription, marks point at which running text changes hands. Do not use <code><handShift/></code> for additions and deletions in later hands; specify the hand attribute on the relevant element instead.
Selected Attributes	new : Identifies the hand that begins writing at this location; the value must be one defined in <code><handList></code> . old : Identifies the hand that leaves off writing at this location; the value must be one defined in <code><handList></code> .
See also	<i>TEI Guidelines</i> 18.2.1 Document Hands.
<head>	Any heading, e.g. a section title, the heading of a list or a glossary. Within a top-level division, one <code><head></code> precedes other content such as <code><p></code> .
Selected Attributes	type : Specifies the type of heading; the significance of values used should be documented in the <code><teiHeader></code> .
Example	See <div0-div7>
See also	<list> ; UCB 092 sample ; UCB 152 sample ; <i>TEI Guidelines</i> 7.2 Elements Common to All Divisions; 6.7 Lists.
<hi>	Text graphically highlighted in some way (e.g., rubrication, special ductus).
Selected Attributes	rend : Global attribute that records visual difference without suggesting a reason for the difference (e.g., a three-line initial, rubricated text, fainter or darker ink in the same hand).
Example	<code><hi rend="b">&para;</hi></code> [a blue paragraph] <code><hi rend="initb">W</hi></code> henne Madhan had regned [UCB 152, f. 1r]
See also	<i>TEI Guidelines</i> 6.3.2.2 Emphatic Words and Phrases.
<hyphenation>	Describes how an encoded text treats its source's hyphenation.
Selected Attributes	eo1 : Specifies whether end-of-line hyphenation has been retained; legal values include <code>all</code> (all such has, though original lineation may not have been), <code>some</code> (some such has) [default], <code>hard</code> (all soft end-of-line hyphenation has been removed), <code>none</code> (all has been removed, remaining hyphenation occurred mid-line).
See also	UCB 152 sample under <editorialDecl> ; <i>TEI Guidelines</i> 5.3.3 The Editorial Practices Declaration.
<idno>	Identifying number in bibliographic citations. When used with <code><msIdentifier></code> , gives a manuscript's current shelf mark.
Selected Attributes	type : Categorizes the number, e.g. as an ISBN or Library of Congress call number.
See also	Title page sample ; <msIdentifier> ; <biblFull> ; <i>TEI Guidelines</i> 5.2.4 Publication, Distribution, etc.; 5.2.5 The Series Statement; 6.10.2.3 Imprint, Pagination, and Other Details.

<index/>	An empty tag. Marks a location to be indexed for whatever purpose.
Selected Attributes	index : Indicates to which index of several the entry belongs; this allows creation of multiple indices for a text. level1 : Required attribute that gives the index entry's form. (Optional attributes allow second- to fourth-level entries.)
See also	<i>TEI Guidelines</i> 6.8.2 Index Entries.
<institution>	Identifies the institution that holds a manuscript.
See also	<msIdentifier> .
<interp/>	An empty tag. Provides for an interpretative annotation which can be linked to a span of text.
Selected Attributes	value : Identifies specifically what is annotated.
See also	<interpGrp> ; <i>TEI Guidelines</i> 15.3 Spans and Interpretations.
<interpGrp>	Collects together <interp> tags.
See also	<interp> ; <i>TEI Guidelines</i> 15.3 Spans and Interpretations.
<interpretation>	Scope of any analytic or interpretative information added to the text aside from the transcription.
Example	<interpretation> <p> Because of restrictions on which elements it can contain, the w element was deemed too difficult to use consistently. It cannot, for example, enclose the expan element, which means that it cannot be used to tag abbreviated words that feature unusual spacing. </p> </interpretation>
See also	<i>TEI Guidelines</i> 5.3.3 The Editorial Practices Declaration.
<item>	One component of a list.
See also	<list> ; <i>UCB 152 sample</i> under <revisionDesc> ; <i>TEI Guidelines</i> 6.7 Lists; 5.5 The Revision Description.
<keywords>	Contains a list of keywords or phrases identifying the topic or nature of a text.
Selected Attributes	scheme : Identifies the vocabulary within which the set of keywords is defined; the value must be the identifier of the associated <taxonomy> element.
See also	<taxonomy> ; <i>TEI Guidelines</i> 5.4.3 The Text Classification.
<l>	Line of verse (i.e., the metrical line, not the physical line).
Selected Attributes	n : Global attribute that allows association of a line number.
Example	See <lq>
See also	<lb/> ; <i>TEI Guidelines</i> 6.11 Passages of Verse or Drama; 10.2.4 Speech Contents.
<label>	Label associated with a list item; used most commonly for the headwords in glossary lists.
See also	<list> ; <i>TEI Guidelines</i> 6.7 Lists.
<language>	Characterizes a single (sub)language used within a text.
Selected Attributes	wsd : Specifies the entity containing the writing system declaration (WSD) used for representing texts in this language. id : Global attribute that specifies the WSD's identifier, such as eng ; usually this identifier is from ISO 639.
See also	<langUsage> ; <i>TEI Guidelines</i> 5.4.2 Language Usage.

<langUsage>	Groups information about languages, sublanguages, registers, and dialects represented within a text.
See also	Plimpton 133 sample ; <language> ; <i>TEI Guidelines</i> 5.4.2 Language Usage; 5.4 The Profile Description.
<lb/>	An empty tag. Line-boundary: marks beginning of a new physical line when a transcription is line-for-line.
Selected Attributes	n : Global attribute that allows a line number to be associated with text following the point of insertion.
See also	<1> ; <i>TEI Guidelines</i> 6.9.3 Milestone Tags; 10.2.4 Speech Contents.
<lg>	Group of verse lines: stanza, strophe, verse paragraph, or any metrical unit larger than a line and smaller than a <div1> .
Example	<pre><lg type="verse"> <1>bueno a<sic corr=" "></sic>dios /. & bueno al mu<expand>n</expand>do</1> <1>esto yo /. Lo Jurare.</1></lg></pre>
See also	<1> ; <i>TEI Guidelines</i> 6.11 Passages of Verse or Drama; 10.2.4 Speech Contents.
<list>	Any sequence of items organized as a list.
Selected Attributes	type : Describes the list's form; suggested values include <code>ordered</code> (items are numbered or lettered), <code>bulleted</code> , <code>simple</code> (items are unmarked) [default], <code>gloss</code> (each item glosses a term or concept, given by a <label> preceding the list item).
See also	<label> ; UCB 152 sample under <revisionDesc> ; <i>TEI Guidelines</i> 6.7 Lists.
<listBibl>	Contains a list of bibliographic citations of any kind.
See also	<bibl> ; <i>TEI Guidelines</i> 6.10.1 Elements of Bibliographic References.
<mentioned>	Marks words or phrases mentioned, not used.
See also	<i>TEI Guidelines</i> 6.3.4 Terms, Glosses, and Cited Words.
<milestone/>	An empty tag. Indicates a boundary between sections of text. Where relevant, the specific tags <pb/> , <lb/> , and <cb/> are preferred.
See also	<pb/> ; <lb/> ; <cb/> ; <i>TEI Guidelines</i> 6.9.3 Milestone Tags.
<msIdentifier>	Contains information t <rs> or nested within it as necessary.
Selected Attributes	type : Indicates the type of object being named, such as <code>person</code> , <code>place</code> , or <code>organization</code> .
See also	<rs> ; <i>TEI Guidelines</i> 6.4.1 Referring Strings.
<normalization>	Indicates the extent that the original source has been regularized in being converted to electronic form.
Selected Attributes	method : Can signal the method adopted; legal values are <code>silent</code> (normalization made silently) and <code>tags</code> (normalization represented using editorial tags).
See also	UCB 152 sample under <editorialDecl> ; <i>TEI Guidelines</i> 5.3.3 The Editorial Practices Declaration.
<note>	Contains a note or annotation; can be used to mark up a note in the source text or to annotate the text with an editorial comment.

Selected Attributes	<p>n: Global attribute that specifies the note's number.</p> <p>type: Describes the type of note.</p> <p>place: Signals where the note appears in the source text [default value: <i>unspecified</i>].</p> <p>target: Indicates the note's point of attachment to the electronic text; the value must correspond to the <i>id</i> of a tag at that location.</p>
Example	<code><note id="n1">This word has been underlined in the manuscript.</note></code>
See also	<notesStmt> ; <i>TEI Guidelines</i> 6.8.1 Notes and Simple Annotation; 14 Linking, Segmentation, and Alignment.
<notesStmt>	Groups any notes providing information about a text additional to that recorded in other parts of the bibliographic description.
See also	<i>UCB 152 sample</i> , <notesStmt> ; <i>TEI Guidelines</i> 5.2.6 The Notes Statement.
<num>	Contains a number in any form.
Selected Attributes	value : Supplies the number's value in a standard form.
Example	<code><num value="22">xxij</num></code>
See also	<stdVals> ; <i>TEI Guidelines</i> 6.4.3 Numbers and Measures.
<opener>	Groups together dateline, byline, salutation, and similar phrases that appear as a preliminary group at the start of a division, esp. of a letter.
See also	Plimpton 099 sample ; <closer> ; <i>TEI Guidelines</i> 7.2 Elements Common to All Divisions.
<orig>	Original form of a reading; the original text is transcribed as the tag's content and the regularized form (optional) as an attribute value.
Selected Attributes	reg : Records the normalized or regularized form.
See also	<reg> ; <i>TEI Guidelines</i> 6.5.2 Regularization and Normalization.
<p>	Marks paragraphs in prose and generally contains the bulk of text within a division (<code><div1></code> , etc.).
See also	Appendix ; <i>TEI Guidelines</i> 6.1 Paragraphs.
<pb/>	An empty tag. Page-boundary: marks beginning of a new page.
Selected Attributes	n : Global attribute that records a folio number or other value associated with the page which follows this tag's point of insertion.
Example	<code><pb n="185r"/></code>
See also	<fw> ; <i>TEI Guidelines</i> 6.9.3 Milestone Tags.
<principal>	Name of the principal researcher responsible for creating an electronic text.
See also	<i>TEI Guidelines</i> 5.2.1 The Title Statement.
<profileDesc>	Detailed description of a text's non-bibliographic aspects, specifically the languages and sublanguages used, the situation in which it was produced, and the participants and their setting.
See also	<i>UCB 152 sample</i> , <profileDesc> ; <i>TEI Guidelines</i> 5.4 The Profile Description; 5 The TEI Header.
<projectDesc>	Aim or purpose for which an electronic file was encoded.
See also	<i>UCB 152 sample</i> , <projectDesc> ; <i>TEI Guidelines</i> 5.3.1 The Project Description.

<code><ptr/></code>	An empty tag. A pointer to another location in the current document in terms of one or more identifiable elements.
Selected Attributes	target : Indicates the pointer's destination; the value must correspond to the id of a tag in the current document.
Example	<code><hi rend="underline">noster</hi><ptr target="n1"/></code> <code><note id="n1">This word has been underlined in the manuscript.</note></code> [UCB 092, f. 3r]
See also	<ref> ; <xptr/> ; <i>TEI Guidelines</i> 6.6 Simple Links and Cross References; 14.1 Pointers.
<code><publicationStmt></code>	Groups information concerning publication or distribution of an electronic or other text. Though the DTD does not enforce it, TEI conformance requires that information about publication place, address, identifier, availability, and date be given in that order, following the name of the publisher, distributor, or authority concerned.
See also	UCB 152 sample under <fileDesc> ; <i>TEI Guidelines</i> 5.2.4 Publication, Distribution, etc.
<code><publisher></code>	Name of the organization responsible for publication or distribution of a bibliographic item.
Example	<code><publisher>Medieval & Renaissance Texts & Studies</publisher></code> <code><publisher>The Bancroft Library</publisher></code>
See also	<i>TEI Guidelines</i> 6.10.2.3 Imprint, Pagination, and Other Details; 5.2.4 Publication, Distribution, etc.
<code><pubPlace></code>	Name of the place where a bibliographic item was published.
Example	<code><pubPlace>Tempe, AZ</pubPlace></code>
See also	<i>TEI Guidelines</i> 6.10.2.3 Imprint, Pagination, and Other Details.
<code><q></code>	Representation of speech or thought marked as quoted from someone else (whether in fact quoted). In narrative, the words are usually those of a character or speaker.
See also	<i>TEI Guidelines</i> 6.3.3 Quotation.
<code><quotation></code>	Records editorial practice with respect to the original text's quotation marks.
Selected Attributes	marks : Indicates whether quotation marks have been retained as content within the text; legal values are <i>none</i> , <i>some</i> , and <i>all</i> [default]. form : Specifies how the marks are indicated; legal values are <i>data</i> (retained as data), <i>rend</i> (the rend attribute is used consistently to indicate the marks' form), <i>std</i> (use of marks has been standardized), <i>nonstd</i> (marks are represented inconsistently), and <i>unknown</i> [default].
See also	<i>TEI Guidelines</i> 5.3.3 The Editorial Practices Declaration.
<code><quote></code>	Phrase or passage attributed by the editor to an external agency (e.g., a proverb).
See also	<i>TEI Guidelines</i> 6.3.3 Quotation; 7.3 Groups of Texts.
<code><ref></code>	Reference to another location in the current document in terms of one or more identifiable elements, possibly modified by additional text, e.g. for "see also" notes.
Selected Attributes	target : Indicates the pointer's destination; the value must

Example	<p>correspond to the <code>id</code> of a tag in the current document.</p> <pre><lg type="verse"> <l>&para;<ref target="gloss2"><hi rend="underline">frondinodio</hi></ref>/ por seuar</l></lg> <p><add><gloss id="gloss2">&para; <term rend="underline">frondinodio</term>. c'idbadano de roma asy co <lb/>m<expan>m</expan>o valerio rrecue&ntilde;ta en<expan>e</expan>l sexto libro 7 ioh<expan>a</expan>n </gloss></add></p></pre>
See also	<p><ptr/>; <xref/>; <i>TEI Guidelines</i> 6.6 Simple Links and Cross References.</p>
<refsDecl>	<p>Specifies how canonical references are constructed for this text.</p>
See also	<p><i>TEI Guidelines</i> 5.3.5 The Reference System Declaration.</p>
<reg>	<p>Reading which has been regularized or normalized in some way; the normalized text is transcribed as the tag's content and the original form (optional) as an attribute value.</p>
Selected Attributes	<p>orig: Records the original form.</p>
Example	<pre><reg orig="sz">Sed</reg> [Plimpton 099, f. iv verso]</pre>
See also	<p><orig/>; <i>TEI Guidelines</i> 6.5.2 Regularization and Normalization.</p>
<region>	<p>State, province, county or region name; administratively larger than a <settlement> but smaller than a <country>.</p>
See also	<p><msIdentifier/>; <i>TEI Guidelines</i> 20.2 Place Names.</p>
<rendition>	<p>Supplies information about the intended rendition of one or more elements. The P4 release of the <i>TEI Guidelines</i> does not specify this element's content in any detail.</p>
See also	<p><i>TEI Guidelines</i> 5.3.4 The Tagging Declaration.</p>
<repository>	<p>Identifies the repository (archive or library) where a manuscript resides.</p>
See also	<p><msIdentifier/>.</p>
<resp>	<p>In statements of responsibility in header, phrase identifying the function of the individual(s) named.</p>
See also	<p>UCB 152 sample under <fileDesc/>; <i>TEI Guidelines</i> 6.10.2.2 Authors, Titles, and Editors; 5.2.1 The Title Statement.</p>
<respStmt>	<p>In bibliographic citations in header, statement of responsibility in cases where more specialized elements do not fit (such as <author>, <editor>).</p>
See also	<p>UCB 152 sample under <fileDesc/>; <i>TEI Guidelines</i> 6.10.2.2 Authors, Titles, and Editors; 5.2.1 The Title Statement.</p>
<restore>	<p>Cancelled deletion (or portion of a deletion); i.e., a passage marked first as deleted, then later as not to be deleted after all.</p>
Selected Attributes	<p>desc: Gives a prose description of the means of restoration. hand: Indicates the agent who made the restoration; the value must be one defined in <handList>.</p>
See also	<p><i>TEI Guidelines</i> 18.1.6 Cancellation of Deletions and Other Markings; 18.2.1 Document Hands.</p>
<revisionDesc>	<p>Summary of file's revision history.</p>

See also [<change>](#); [UCB 152 sample](#), [<revisionDesc>](#); *TEI Guidelines* 5.5 The Revision Description; 5 The TEI Header.

<row> A row in a table, containing cells.

See also [<table>](#); *TEI Guidelines* 22.1 Tables.

<rs> Contains a general purpose name or referring string.

Selected Attributes **type**: Indicates the type of object being named, such as `person`, `place`, or `organization`.

See also [<name>](#); *TEI Guidelines* 6.4.1 Referring Strings.

<s> Sentence-like division of a text; can mark orthographic sentences or other segmentation, as long as the segmentation is end-to-end, complete, and non-nesting.

See also [<seg>](#); *TEI Guidelines* 15.1 Linguistic Segment Categories; 11.3.1 Segmentation.

<salute> Greeting prefixed to a foreword, dedicatory epistle, or other division of a text, or the salutation in the closing of a letter, preface, etc.

See also [<signed>](#); [<opener>](#); *TEI Guidelines* 7.2.2 Openers and Closers.

<samplingDecl> Prose description of the rationale and methods used in sampling texts when creating a corpus or collection.

See also [UCB 152 sample](#) under [<encodingDesc>](#); [Lodge 02 sample](#); *TEI Guidelines* 5.3.2 The Sampling Declaration.

<seg> Any segment not otherwise covered by a tag. In transcriptions of text within diagrams, marks distinct segments of the text, for example. Or, commonly used to insert an element within another where the rules do not allow the desired element to go. In the example below, a `<seg>` element is used to insert a `<note>` in a `<trailer>`.

Example

```
<trailer>
<foreign lang="lat"><hi rend="tx"><hi
rend="rb">Expl<expan>icit</expan> Passus <abbr>.xi<hi
rend="sup">us</hi>.</abbr></hi></hi></foreign>
<seg>
<note type="codicological"><hi
rend="rb">XII</hi>" with red flourishes appears in the top
right margin to indicate the passus number.</note></seg>
</trailer>
```

See also *TEI Guidelines* 14.3 Blocks, Segments and Anchors; 9.3 Components of the Verse Line.

<segmentation> Principles according to which the text has been segmented (e.g., sentences, tone-units, graphemic strata).

See also [UCB 152 sample](#) under [<editorialDecl>](#); *TEI Guidelines* 5.3.3 The Editorial Practices Declaration.

<series> Information about the series in which a book or other bibliographic item has appeared.

See also [<bibl>](#); *TEI Guidelines* 6.10.2.1 Analytic, Monographic, and Series Levels.

<seriesStmnt> Information about the series, if any, to which a publication

	belongs.
See also	<i>TEI Guidelines</i> 5.2.5 The Series Statement.
<settlement>	Contains the name of the smallest component of a place name expressed as a hierarchy of geo-political or administrative units, such as "Berkeley," California.
See also	<msIdentifier> ; <i>TEI Guidelines</i> 20.2 Place Names.
<sic>	Reproduces text as it appears in the source, although apparently incorrect or inaccurate; the original text is transcribed as the tag's content and the corrected form (optional) as an attribute value.
Selected Attributes	corr : Records the editorially determined correct form.
Example	<sic corr="f"> &longs; </sic> leý as fa&longs;te as he mygħt [UCB 152, f. 6v] he <sic corr=" "> </sic> regned [UCB 152, f. 2r]
See also	<corr> ; <i>TEI Guidelines</i> 6.5.1 Correction of Apparent Errors.
<signed>	Closing salutation appended to a foreword, dedicatory epistle, or other division of a text.
See also	<salute> ; <opener> ; <i>TEI Guidelines</i> 7.2.2 Openers and Closers.
<soCalled>	Contains a word or phrase for which the author or narrator indicates a disclaiming of responsibility, for example by the use of quotation marks or italics.
See also	<i>TEI Guidelines</i> 6.3.3 Quotation.
<sourceDesc>	Bibliographic description of the text(s) from which an electronic text was derived or generated.
See also	UCB 152 sample , <sourceDesc> ; <i>TEI Guidelines</i> 5.2.7 The Source Description.
<sp>	A speech in a drama.
See also	Lodge 02 sample ; <i>TEI Guidelines</i> 6.11.2 Core Tags for Drama; 6.11 Passages of Verse or Drama; 10.2.2 Speeches and Speakers.
<space/>	An empty tag. Marks abnormal white space which one would expect to contain material; e.g., blank left for word not filled in, space left for image not drawn.
Selected Attributes	extent : In appropriate units of measurement, indicates how large the space is.
See also	<qgap/> ; <i>TEI Guidelines</i> 18.2.5 Space.
<speaker>	A speaker in a drama.
See also	<sp> ; <i>TEI Guidelines</i> 6.11.2 Core Tags for Drama.
<sponsor>	Gives the name of sponsoring organization or institution that provides intellectual responsibility.
See also	<funder> ; <i>TEI Guidelines</i> 5.2.1 The Title Statement.
<stage>	A stage direction in a drama.
Selected Attributes	type : Indicates the type of direction.
See also	<sp> ; <i>TEI Guidelines</i> 6.11.2 Core Tags for Drama; 6.11 Passages of Verse or Drama; 10.2.3 Stage Directions.

<stdVals>	Format used when standardized date or number values are supplied.
See also	UCB 152 sample under <editorialDecl> ; <i>TEI Guidelines</i> 5.3.3 The Editorial Practices Declaration.
<supplied>	Text supplied by the editor in place of wholly illegible text.
Selected Attributes	reason : Indicates why the text has had to be supplied, such as <code>overbinding</code> or <code>omitted in original</code> . hand : Specifies an agent if the presumed loss can be assigned to an identifiable hand; the value must be one defined in <handList> .
See also	<i>TEI Guidelines</i> 18.1.7 Text Omitted from or Supplied in the Transcription; 18.2.3 Damage, Illegibility, and Supplied Text; 18.2.4 Use of the Gap, Del, Damage, Unclear and Supplied Tags in Combination; 18.2.1 Document Hands.
<table>	Contains a table made up of rows and cells.
Selected Attributes	rows : Indicates the number of rows in the table (top to bottom). cols : Indicates the number of columns in the table (left to right). rend : Global attribute that specifies the table's rendering; can also be defined at the row and cell levels.
Example	<pre><table> <row> <cell role="etym">1. OE, ON /a:/</cell> <cell role="forms"><oo> ~ <o> ~ (<a>) <note>The spellings in each category are listed in descending order of frequency with specially rare spellings in parentheses.</note> </cell></row></table></pre>
See also	Plimpton 133 sample ; Plimpton 030 sample ; <i>TEI Guidelines</i> 22.1 Tables.
<tagsDecl>	Detailed information about the tagging applied to an XML document.
See also	<i>TEI Guidelines</i> 5.3.4 The Tagging Declaration.
<tagUsage>	Information about a specific element's usage within a text.
See also	<tagsDecl> ; <i>TEI Guidelines</i> 5.3.4 The Tagging Declaration.
<taxonomy>	Defines a typology used to classify texts either implicitly, by means of a bibliographic citation, or explicitly by a structured taxonomy.
See also	<classDecl> ; <i>TEI Guidelines</i> 5.3.6 The Classification Declaration.
<TEI.2>	Top-level tag containing a single TEI-conformant document that comprises a TEI header and a text.
See also	<teiHeader> ; <text> ; <i>TEI Guidelines</i> 3 Structure of the TEI Document Type Definition; 23.1 Varieties of Composite Text.
<teiHeader>	Descriptive and declarative information that make up a file's "electronic title page."
Selected Attributes	type : Indicates the type of document to which the header is attached; sample values are <code>text</code> and <code>corpus</code> . creator : Identifies the header's creator by name or initials. date.created : Specifies when the header was first created, in a standard form, usually <code>yyyy-mm-dd</code> . date.updated : Specifies when the current version of the header

	was created, in a standard form, usually <i>yyyy-mm-dd</i> .
See also	Appendix ; <i>TEI Guidelines</i> 5.1.1 The TEI Header and Its Components.
<term>	Contains a single-word, multi-word or symbolic designation which is regarded as a technical term. Can be used with gloss to indicate the word or phrase glossed.
Example	See <ref>
See also	<list> ; <qgloss> ; <i>TEI Guidelines</i> 6.3.4 Terms, Glosses, and Cited Words.
<text>	Single text of any kind, whether unitary or composite.
See also	<group> ; <i>TEI Guidelines</i> 7 Default Text Structure; 23.1 Varieties of Composite Text.
<textClass>	Groups information which describes the nature or topic of a text in terms of a standard classification scheme, thesaurus, etc.
See also	<profileDesc> ; <i>TEI Guidelines</i> 5.4.3 The Text Classification.
<title>	In bibliographic citations in header, contains a work's title.
Example	<code><title>The Prose Brut: The development of a Middle English chronicle</title></code>
See also	<i>TEI Guidelines</i> 6.10.2.2 Authors, Titles, and Editors; 5.2.1 The Title Statement; 5.2.5 The Series Statement.
<titlePage>	Title page of a text found in the front or back matter.
See also	Title page sample ; <i>TEI Guidelines</i> 7.5 Title Pages.
<titlePart>	Subsection or division of a work's title as indicated on a title page.
Selected Attributes	type : Classifies this part's role; suggested values include <i>main</i> , <i>sub</i> (subtitle), <i>alt</i> (alternative), <i>desc</i> (descriptive paraphrase).
See also	<titlePage> ; <i>TEI Guidelines</i> 7.5 Title Pages.
<titleStmnt>	Groups information about the title of a work and those responsible for its intellectual content.
See also	<title> ; UCB 152 sample , <titleStmnt> ; <i>TEI Guidelines</i> 5.2.1 The Title Statement.
<trailer>	Closing title or footer appearing at the end of a division or text.
Example	See <seq>
See also	Plimpton 099 sample ; <expan> ; <i>TEI Guidelines</i> 7.2 Elements Common to All Divisions.
<unclear>	Word, phrase, or passage which cannot be transcribed with certainty due to illegibility.
Selected Attributes	reason : Indicates why the material is difficult to transcribe. hand : Specifies an agent if the difficulty can be ascribed to an identifiable hand; the value must be one defined in <handList> .
Example	<code><unclear reason="rubbed">cu<expan>m</expan></unclear></code> [Plimpton 030, verso]
See also	<i>TEI Guidelines</i> 18.2.3 Damage, Illegibility, and Supplied Text; 6.5.3 Additions, Deletions, and Omissions; 18.2.4 Use of the Gap, Del, Damage, Unclear and Supplied Tags in Combination; 18.2.1 Document Hands.

<code><w></code>	In philological transcriptions, marks a unit which is to be treated as a word, but which might not be recognized as such by software relying solely on white-space. Note that phrase-level elements like <code><add></code> and <code><corr></code> cannot be used in conjunction with <code><w></code> , which limits consistency of its use.
Example	<code><lb/> ... <w>Bru- <lb/>taigne</w></code> [UCB 152, f. 3v line 11]
See also	<i>TEI Guidelines</i> 15.1 Linguistic Segment Categories; 11.3.1 Segmentation.
<code><xptr/></code>	An empty tag. Extended pointer: points to another location in the current document or an external one.
See also	<ptr/> ; <xref> ; <i>TEI Guidelines</i> 14.2 Extended Pointers.
<code><xref></code>	Extended reference: points to another location in the current document or in an external one using extended pointer notation, possibly modified by additional text.
See also	<xptr/> ; <ref> ; <i>TEI Guidelines</i> 14.2 Extended Pointers.

References

Mackenzie, David. *A Manual of Manuscript Transcription for the Dictionary of the Old Spanish Language*, 5th ed. revised and expanded by Ray Harris-Northall. Madison: [Hispanic Seminary of Medieval Studies], 1997. vii, 53 pp., plus 47 full-page examples with transcriptions and 1 table.

The Text Encoding Initiative Guidelines: <http://www.tei-c.org>

[Technical Information](#) > [DS-XML](#) > [Transcription DTD](#) > [Documentation](#) > Appendix

Appendix

This appendix contains links to material that has been transcribed and encoded from [Digital Scriptorium](#) manuscripts.

Each sample transcription offers excerpts that illustrate some of the elements defined in [Element Types](#). The transcription of Bancroft MS UCB 152 includes a full TEI header; the other samples feature more minimal headers. If you have installed the `ds3.exe` package, the XML files that underlie each HTMLized transcription below are located in the same directory as the documentation, `c:\ds3\document`.

Texts

Berkeley, UC Berkeley, Bancroft Library, UCB 092, ff. 3r-4v [anthology of short Latin devotional texts]: [transcription](#), [sample stylesheet display](#), and [image \(3v-4r\)](#)

Berkeley, UC Berkeley, Bancroft Library, UCB 152, ff. 1r-1v, 3v-4r, 6v, 56v [prose chronicle in late Middle English]: [transcription](#), [sample stylesheet display](#), and images: [1r](#), [3v-4r](#)

New York, Columbia Univ., Rare Book and Manuscript Library, Lodge MS 02, f. 99r [Terence's *Phormio*]: [transcription](#), [sample stylesheet display](#), and [image](#)

New York, Columbia Univ., Rare Book and Manuscript Library, Plimpton MS 030, verso [glossed gospel of Luke]: [transcription](#), sample stylesheet display as [rendition one](#) and [rendition two](#), and [image](#)

New York, Columbia Univ., Rare Book and Manuscript Library, Plimpton MS 099, f. iv verso [apocryphal letter in Latin]: [transcription](#), [sample stylesheet display](#), and [image](#)

New York, Columbia Univ., Rare Book and Manuscript Library, Plimpton MS 133, f. 19v [grammatical rules in Latin and Italian]: [transcription](#), [sample stylesheet display](#), and [image](#)

Title page sample [Michael Drayton's *Poly-Olbion*, 1613]: [transcription](#), [sample stylesheet display](#)

[Technical Information](#) > [DS-XML](#) > [Transcription DTD](#) > [Documentation](#) > [Appendix](#) > Sample: Lodge MS 02

Sample: Lodge MS 02

This file displays a transcription of the very end of Terence's play, *Phormio*, as it appears in Columbia University, Rare Book and Manuscript Library, Lodge MS 02, f. 99r. If you have installed the `ds3.exe` package, you can use NoteTab to open the XML file that underlies the material below (`lodge02.xml`).

[Return to the table of contents](#)

[View the image](#)

[Jump to the beginning of the text proper](#)

[View the sample stylesheet display](#)

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<TEI.2>
<teiHeader date.created="2002-08-27" creator="skg">
<fileDesc>
<titleStmt>
<title>Phormio: A machine-readable transcription</title>
<author>Publius Terence Afer</author>
<respStmt>
<resp>Transcribed and marked up by</resp> <name>Sharon K. Goetz</name>
</respStmt></titleStmt>
```

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<publicationStmt>
<authority>Digital Scriptorium</authority>
<availability status="unknown"><p>Contact Digital Scriptorium for more
information.</p></availability>
<date>2002</date>
</publicationStmt>
```

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<bibl>
<msIdentifier>
<region>New York</region>
<settlement>New York</settlement>
<institution>Columbia University</institution>
<repository>Rare Book and Manuscript Library</repository>
<collection>Lodge</collection>
<idno>MS 02</idno>
</msIdentifier></bibl>
</sourceDesc></fileDesc>
```

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<samplingDecl>
<p>The play text has been transcribed without regard for the marginal and interlinear
glosses.</p></samplingDecl>
<editorialDecl>
<p>Letters touched with red are tagged <hi rend="rline">; letters written in red mark changes of speaker and are
tagged simply with <speaker>. No attempt is made to correct or restore idiosyncrasies in the Latin, and some
abbreviations are left unexpanded. Only the round form of "r" is used in the manuscript, and it is represented in
the transcription by the keyboard letter; long s, however, is distinguished by &longs;; e-caudata is recorded as
&caud;; and the "et" glyph is recorded as &et;. Final m written at a ninety-degree rotation to the right (rather like
a cursive z) is recorded as &mz;. (See the entity list above.) Medial points are marked with a period. Small gaps,
```

including between the letters of a single word, are represented by a single trailing space. In turn, if no space is marked, none is visible in the manuscript.</p>

</editorialDecl></encodingDesc>
</teiHeader>

<text>
<body>

<div1>
<pb n="99r"/>
<lb/>
<sp><p><hi rend="rline">N</hi> au&longs;i&longs;trata </p></sp>
<sp><speaker>na </speaker><p><hi rend="rline">&longs;</hi>ati&longs;tibi e&longs;t. </p></sp>
<sp><speaker>ph</speaker><p>immo uere di&longs;cedo
<lb/>
<hi rend="rline">P</hi>ulcre. &et; probe. &et; preter &longs;pem </p></sp>
<sp><speaker>na </speaker><p><hi rend="rline">t</hi>u tuu&mz; nomen dic
<expan>quod</expan> e&longs;t.</p></sp>
<lb/>
<sp><speaker>ph</speaker><p><hi rend="rline">M</hi> ihin? phormio ue&longs;tr&ecaud;
famili&ecaud; h<expan>er</expan>c<expan>u</expan>le a<expan>m</expan>ic<expan>us</expan>
&et;
<lb/>
<hi rend="rline">T</hi> uo &longs;umm<expan>us</expan> phedrie</p></sp>
<sp><speaker>na </speaker><p><hi rend="rline">p</hi>hormio. at ego eca&longs;tor
<lb/>
<hi rend="rline">P</hi> o&longs;thac tibi quod potero &et; que uole&longs; facia&mz;
q<expan>ue</expan> &et; dica&mz;.</p></sp>
<lb/>
<sp><speaker>ph</speaker><p><hi rend="rline">B</hi> enigne dici&longs;</p></sp>
<sp><speaker>na </speaker><p><hi rend="rline">p</hi>ol meritu&mz; e&longs;t
tuu&mz;</p></sp>
<sp><speaker>ph</speaker><p>uin primo
<lb/>
<hi rend="rline">h</hi> odie facere quod gaudea&mz; nau&longs;i&longs;trata. </p></sp>
<sp><speaker>na</speaker><p><hi rend="rline">c</hi>upio</p></sp>
<lb/>
<sp><speaker>ph</speaker><p><hi rend="rline">N</hi> e ad cena&mz; uoca </p></sp>
<sp><speaker>na</speaker><p>. <hi rend="rline">p</hi>ol u<expan>er</expan>o
uoco.</p></sp>
<sp><speaker>de</speaker><p><hi rend="rline">e</hi>am<expan>us</expan> hinc
<lb/>
<hi rend="rline">l</hi> ntro.</p></sp>
<sp><speaker>ch</speaker><p><hi rend="rline">f</hi>iat. &longs;<abbr
expan="ed">&mz;</abbr> ubi est phedria iudex no&longs;ter?</p></sp>
<lb/>
<sp><speaker>ph</speaker><p><hi rend="rline">l</hi> a&mz; hic faxo aderit. </p></sp>
<sp><speaker>¶</speaker><p><hi rend="rline">u</hi>o&longs; ualet <hi
rend="rline">&et;</hi> plaudite. <hi rend="rline">c</hi>aliopiu&longs;
rece<expan>n</expan>&longs;iu.</p></sp>
<lb/>
<lb/>
<trailer><hi rend="rline">D EO GRATIAS AMEN</hi></trailer>
</div1>

</body></text></TEI.2>

[Technical Information](#) > [DS-XML](#) > [Transcription DTD](#) > [Documentation](#) > [Appendix](#) > Sample: Plimpton MS 030

Sample: Plimpton MS 030

Columbia Univ., Rare Book and Manuscript Library, Plimpton MS 30, verso, begins mid-word and contains approximately Luke 16:15-19. This file displays a partial transcription of a glossed gospel, rendered two different ways. The first ([plimpton030a.xml](#)) uses pointers to offer first the gospel text, then the left-hand gloss, and finally the right-hand one; the second ([plimpton030b.xml](#)) presents its content as a table, laid out much as the leaf is. The concatenation below is for display convenience only. If you have installed the `ds3.exe` package, you can use NoteTab to open the XML files that underlie the material below ([plimpton030a.xml](#) and [plimpton030b.xml](#)).

[Return to the table of contents](#) [View the image](#)

[Jump to the first rendition](#) [View a sample display of the first rendition](#)

[Jump to the second rendition](#) [View a sample display of the second rendition](#)

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<respStmt>
<resp>Transcribed and marked up by</resp> <name>Sharon K. Goetz</name>
</respStmt></titleStmt>

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information.</p></availability>
<date>2002</date>
</publicationStmt>

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<collection>Plimpton</collection>
<idno>MS 030</idno>
</msIdentifier></bibl>
</sourceDesc></fileDesc>

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<normalization method="tags">
<p>Expansions are tagged with <expan> (added letters) or <abbr> (resolution of the con-glyph) but not assigned
a type. Character entities have been defined for long s and round r. Colored initials are highlighted "capb" (blue)
and "capr" (red), and the guide letters that appear next to each are not included in the transcription.</p>
</normalization>
<hyphenation eol="all"><p>Dashes appear in the transcription where end-of-line hairlines do in the
```

manuscript.</p></hyphenation>
 </editorialDecl></encodingDesc>
 </teiHeader>

```

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<p>
<fw type="head" place="top"><hi rend="red">L</hi><hi rend="blue">V</hi></fw>
<lb/>ficati&longs; co&longs;a<expan>m</expan> hominib<expan>us</expan>. <ptr
target="disput15"/><ptr target="diues15"/><hi rend="capb">D</hi>eu&longs;
a<expan>utem</expan>
<lb/>nouit co&longs;da u<expan>est</expan>ra. Quia q<expan>uo</expan>d
ho<expan>min</expan>ib<expan>us</expan>
<lb/>alt<corr>er</corr>u<expan>m</expan> e&longs;t abho-
<lb/>minatio e&longs;t
<lb/>an<expan>te</expan> d<expan>eu</expan>m. <add
place="supralinear">p<expan>er</expan> vbi
t<expan>em</expan>p<expan>o</expan>&longs;alia</add> <ptr target="dum16"/><hi
rend="capb">L</hi>ex
<lb/>...
</p>
</div1>

```

```

<div1 type="glossL">
<p><gloss id="disput15">
<lb/><hi rend="red">¶</hi>Di&longs;putante<expan>m</expan> <abbr>con</abbr>tra
philargiria<expan>m</expan> derride-
<lb/>bant q<expan>uas</expan> i <abbr>con</abbr>t<expan>ra</expan>riu<expan>m</expan> legi.
& p<expan>ro</expan>ph<expan>et</expan>i&longs;. cu<expan>m</expan> in lege
<lb/>m<expan>u</expan>lti diuite&longs; deo placu<expan>er</expan>int. & <unclear
reason="rubbed">cu<expan>m</expan></unclear&gt; lex &longs;ui&longs;
<lb/>ob&longs;<expan>er</expan>uato&longs;ib<expan>us</expan> bona<corr sic="">
</corr>t<expan>er</expan>re p<expan>ro</expan>mittat quib<expan>us</expan> oc-
<lb/>currit dice<expan>n</expan>&longs; di&longs;tantia<expan>m</expan> e<expan>ss</expan>e
int<expan>er</expan> lege<expan>m</expan>. & eua<expan>n</expan>-
<lb/>g<expan>e</expan>liu<expan>m</expan>. <abbr>quia</abbr> i<expan>n</expan> lege
carnalib<expan>us</expan> <abbr>propter</abbr> t<expan>er</expan>ram mino-
<lb/>ra p<expan>re</expan>cipiu<expan>n</expan>tur. In
eu<expan>an</expan>g<expan>e</expan>lio &longs;pi<expan>ri</expan>talib<expan>us</expan>
p<expan>ro</expan>pt<expan>er</expan>
<lb/>celu<expan>m</expan> p<expan>re</expan>cipiu<expan>n</expan>tur maio&longs;a. Ideo
i<expan>n</expan> eu<expan>an</expan>g<expan>e</expan>liza-
<lb/>t<expan>i</expan>o<expan>n</expan>e regni; addit. & o<expan>mn</expan>i&longs; uim facit.
</gloss>
<gloss id="dum16">
<lb/><hi rend="blue">¶</hi>Du<expan>m</expan> pecc<expan>at</expan>o&longs;e&longs;
q<expan>uas</expan> i infirmo&longs;. & de&longs;p<expan>er</expan>ato&longs;
<abbr>con</abbr>te<expan>m</expan>p-
<lb/>...
</gloss>
</p></div1>

```

```

<div1 type="glossR">
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orig="pur. & b. & e.c.&longs;.">purpura & bysso & epulabatur cotidie splendide</reg> luda-
<lb/>icu<expan>m</expan> p<expan>o</expan>p<expan>u</expan>l<expan>u</expan>m
&longs;ig<expan>nifica</expan>t. qui cultu<expan>m</expan> uite ext<expan>er</expan>iu&longs;
h<expan>ab</expan>uit
<lb/>& accepti&longs; legi&longs; delicij&longs; u&longs;u&longs; <abbr>est</abbr> ad

```


nito&longs;e<expan>m</expan>. no<corr sic="">n</corr>
 <lb/>ad utilitate<expan>m</expan>. Lazaru&longs; ulc<expan>er</expan>ib<expan>us</expan>
 plen<expan>us</expan> gentile<expan>m</expan>
 <lb/>&longs;ig<expan>nifica</expan>t. qui <abbr>con</abbr>u<expan>er</expan>&longs;u&longs; ad
 d<expan>eu</expan>m du<expan>m</expan> pecc<expan>at</expan>a
 <abbr>con</abbr>fitet<expan>ur</expan>. un<expan>us</expan>
 <lb/>q<expan>uod</expan> int<expan>us</expan> latebat q<expan>uas</expan>i rupta cute
 fora&longs; emittit.
 </gloss>
 </p></div1>

</body></text></TEI.2>

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 philargiria<expan>m</expan> derride-</cell>
 <cell>
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 rend="capb">D</hi>eu&longs; a<expan>utem</expan></cell>
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 </row>
 <row>
 <cell>
 <lb/>bant q<expan>uas</expan>i <abbr>con</abbr>t<expan>ra</expan>riu<expan>m</expan> legi.
 & p<expan>ro</expan>ph<expan>et</expan>i&longs;. cu<expan>m</expan> in lege
 <lb/>m<expan>u</expan>lti diuite&longs; deo placu<expan>er</expan>int. & <unclear
 reason="rubbed">cu<expan>m</expan></unclear> lex &longs;ui&longs;</cell>
 <cell>
 <lb/>nouit co&longs;da u<expan>est</expan>ra. <hi rend="capr">Q</hi>uia
 q<expan>uo</expan>d ho<expan>min</expan>ib<expan>us</expan></cell>
 <cell></cell>
 </row>
 <row>
 <cell>
 <lb/>ob&longs;<expan>er</expan>uato&longs;ib<expan>us</expan> bona<corr sic="">
 </corr>t<expan>er</expan>re p<expan>ro</expan>mittat quib<expan>us</expan> oc-
 <lb/>currit dice<expan>n</expan>&longs; di&longs;tantia<expan>m</expan> e<expan>ss</expan>e
 int<expan>er</expan> lege<expan>m</expan>. & eua<expan>n</expan>-</cell>
 <cell>
 <lb/>alt<corr>er</corr>u<expan>m</expan> e&longs;t abho-</cell>
 <cell>
 <lb/><hi rend="blue">¶</hi>Diue&longs; q<expan>uas</expan>i induebat<expan>ur</expan> <reg
 orig="pur. & b. & e.c.&longs;. ">purpura & long; bysso & long; epulabatur cotidie splendide</reg>
 luda-
 <lb/>icu<expan>m</expan> p<expan>o</expan>p<expan>u</expan>|<expan>u</expan>m
 &longs;ig<expan>nifica</expan>t. qui cultu<expan>m</expan> uite ext<expan>er</expan>iu&longs;
 h<expan>ab</expan>uit</cell>
 </row>
 <row>
 <cell>
 <lb/>g<expan>e</expan>liu<expan>m</expan>. <abbr>quia</abbr> i<expan>n</expan> lege
 carnalib<expan>us</expan> <abbr>propter</abbr> t<expan>er</expan>ram mino-
 <lb/>ra p<expan>re</expan>cipiu<expan>n</expan>tur. In
 eu<expan>an</expan>g<expan>e</expan>lio &longs;pi<expan>ri</expan>talib<expan>us</expan>
 p<expan>ro</expan>pt<expan>er</expan></cell>
 <cell>
 <lb/>minatio e&longs;t</cell>

```

<cell>
<lb/>& accepti&longs; legi&longs; delicij&longs; u&longs;u&longs; <abbr>est</abbr> ad
nito&rround;e<expan>m</expan>. no<corr sic="">n</corr>
<lb/>ad utilitate<expan>m</expan>. Lazaru&longs; ulc<expan>er</expan>ib<expan>us</expan>
plen<expan>us</expan> gentile<expan>m</expan></cell>
</row>
<row>
<cell>
<lb/>celu<expan>m</expan> p<expan>re</expan>cipiu<expan>n</expan>tur maio&rround;a. Ideo
i<expan>n</expan> eu<expan>an</expan>g<expan>e</expan>liza-
<lb/>t<expan>i</expan>o<expan>n</expan>e regni; addit. & o<expan>mn</expan>i&longs; uim
facit.</cell>
<cell>
<lb/>an<expan>te</expan> d<expan>eu</expan>m. <add
place="supralinear">p<expan>er</expan> vbi
t<expan>em</expan>p<expan>o</expan>&rround;alia</add> <hi rend="capb">L</hi>ex</cell>
<cell>
<lb/>&longs;ig<expan>nifica</expan>t. qui <abbr>con</abbr>u<expan>er</expan>&longs;u&longs; ad
d<expan>eu</expan>m du<expan>m</expan> pecc<expan>at</expan>a
<abbr>con</abbr>fitet<expan>ur</expan>. un<expan>us</expan>
<lb/>q<expan>uod</expan> int<expan>us</expan> latebat q<expan>uas</expan>i rupta cute
fora&longs; emittit.</cell>
</row>
<row>
<cell>
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q<expan>u</expan>i infirmo&longs;. & de&longs;p<expan>er</expan>ato&longs;
<abbr>con</abbr>te<expan>m</expan>p-</cell>
<cell></cell>
<cell></cell>
</row>
</table></p>
</div1>
</body></text></TEI.2>

```

[Technical Information](#) > [DS-XML](#) > [Transcription DTD](#) > [Documentation](#) > [Appendix](#) > Sample: Plimpton MS 099

Sample: Plimpton MS 099

This file displays part of an apocryphal letter from Pontius Pilate to Caesar (Columbia Univ., Rare Book and Manuscript Library, Plimpton MS 99, f. iv, verso); it includes an opener, closer, and dateline. If you have installed the `ds3.exe` package, you can use NoteTab to open the XML file that underlies the material below (`plimpton099.xml`).

[Return to the table of contents](#)

[View the image](#)

[Jump to the beginning of the text proper](#)

[View the sample stylesheet display](#)

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<TEI.2>
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<titleStmt>
<title>A Machine-readable Transcription of an Apocryphal Letter of Pontius Pilate</title>
<respStmt>
<resp>Transcribed and marked up by</resp> <name>Sharon K. Goetz</name>
</respStmt></titleStmt>

<publicationStmt>
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<availability status="unknown"><p>Contact Digital Scriptorium for more
information.</p></availability>
<date>2002</date>
</publicationStmt>

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<collection>Plimpton</collection>
<idno>MS 099</idno>
</msIdentifier></bibl>
</sourceDesc></fileDesc>

<encodingDesc>
<editorialDecl>
<p>Abbreviations are expanded using tags but not assigned a type. Long s is recorded using a character entity,
and end-of-line hairlines are marked by dashes.</p>
</editorialDecl>
</encodingDesc>
</teiHeader>

<text>
<body>
<div1>
```

```

<pb n="iv,verso" />
<lb/><opener><ptr target="n1" />Ontiu&longs; pylatu&longs; ludee
p<expan>ro</expan>c<expan>ur</expan>ator. <salute>Tyberio Ce&longs;ari
i<expan>m</expan>p<expan>er</expan>atori.
<lb/>S<expan>alutem</expan>.p<expan>lurimam</expan>.d<expan>icit</expan>.</salute></opener><p>
De ye&longs;u cri&longs;to que<expan>m</expan> tibi plane po&longs;tremo mei&longs;
<lb/>delarauera<expan>m</expan>. nutu tande<expan>m</expan> pop<expan>u</expan>li
acerbu<expan>m</expan> me q<expan>ua</expan>&longs;i i<expan>n</expan>uito et
<lb/>&longs;ubnite<expan>n</expan>te &longs;uppliciu<expan>m</expan>
&longs;u<expan>m</expan>ptu<expan>m</expan> e<expan>&longs;t</expan>.
Viru<expan>m</expan> ercle ita piu<expan>m</expan> ita &longs;eue<expan>rum</expan>
<lb/>nulla eta&longs; ante h<expan>ab</expan>uit nec h<expan>ab</expan>itura
e<expan>&longs;t</expan>. <reg orig="sz">Sed</reg> miriu&longs; extitit

<lb/>...

<lb/>aductu&longs; pro uirib<expan>us</expan> no<expan>n</expan>
re&longs;titeri<expan>m</expan>.
&longs;a<expan>n</expan>g<expan>ui</expan>ne<expan>m</expan> iu&longs;tu<expan>m</expan>
toti<expan>us</expan> acu&longs;a-
<lb/>tio<expan>n</expan>i&longs; i<expan>m</expan>mune<expan>m</expan>.
Veru<expan>m</expan> ho<expan>m</expan>in<expan>um</expan> malig<expan>ni</expan>tate
iniqu<expan>ue</expan> i<expan>n</expan>eo<expan>rum</expan> t<expan>ame</expan>n ut
&longs;c<expan>ri</expan>p-
<lb/>ture i<expan>n</expan>terp<expan>re</expan>tant<expan>ur</expan>
exiciu<expan>m</expan> uenu<expan>n</expan>dari et
pati.</p><closer>Vale.</closer><dateline><date>V.
k<expan>a</expan>l<expan>end</expan>a&longs;
ap<expan>ri</expan>l<expan>is</expan>.</date></dateline>
</div1>

<div1>
<p id="n1">Space is left here for a 3-line initial P.</p>
</div1>
</body></text>
</TEI.2>

```

[Technical Information](#) > [DS-XML](#) > [Transcription DTD](#) > [Documentation](#) > [Appendix](#) > Sample: Plimpton MS 133

Sample: Plimpton MS 133

This file displays a transcription of part of Guarino Veronese's *Regulae grammaticales*: f. 19v of Columbia Univ., Rare Book and Manuscript Library, Plimpton MS 133, includes a paragraph of prose and a brief three-column table. If you have installed the `ds3.exe` package, you can use NoteTab to open the XML file that underlies the material below (`plimpton133.xml`).

[Return to the table of contents](#)

[View the image](#)

[Jump to the beginning of the text proper](#)

[View the sample stylesheet display](#)

```
<TEI.2>
<teiHeader date.created="2002-08-27" creator="skg">
<fileDesc>
<titleStmt>
<title>Regulae grammaticales, Plimpton 133: A machine-readable transcription</title>
<author>Guarino Veronese</author>
<respStmt>
<resp>Transcribed and marked up by</resp> <name>Sharon K. Goetz</name>
</resp></title>

<publicationStmt>
<authority>Digital Scriptorium</authority>
<availability status="unknown"><p>Contact Digital Scriptorium for more
information.</p></availability>
<date>2002</date>
</publication>

<sourceDesc>
<bibl>
<msIdentifier>
<region>New York</region>
<settlement>New York</settlement>
<institution>Columbia University</institution>
<repository>Rare Book and Manuscript Library</repository>
<collection>Plimpton</collection>
<idno>MS 133</idno>
</msIdentifier></bibl>
</sourceDesc></fileDesc>

<encodingDesc>
<samplingDecl>
<p>Marginalia have been ignored.</p></samplingDecl>

<editorialDecl>
<normalization method="tags"><p>Long s is distinguished as &longs;, and the ct ligature is similarly
recorded as &ct;. Crossed ascenders and descenders and similar indications of abbreviation are tagged as
expansions, with type defined as "susp" (suspension), "asc" (ascender), and "desc" (descender) where relevant.
Initial capitals are highlighted with the rendered value "cap2" (two lines high).</p></normalization>
<hyphenation eol="all"><p>Physical line breaks are rigidly observed, and end-of-line hairlines are
represented by dashes.</p></hyphenation>
```

```
</editorialDecl>
</encodingDesc>
```

```
<profileDesc>
<langUsage>
<language id="ita">Italian</language>
<language id="lat">Latin</language>
</langUsage></profileDesc>
```

```
</teiHeader>
```

```
<text>
<body>
```

```
<div1>
<pb n="19v"/>
<div2 type="prose">
<p>
<lb/><hi rend="cap2">N</hi>Ota q<expan type="asc">uo</expan>d verbum deponens ab&longs;o-
<lb/>lutum e&longs;t illud quod de&longs;init
<lb/>in. or. et non formatur á uerbo d<expan type="asc">e</expan>-
<lb/>&longs;inente in. o. et uult ante &longs;e no-
<lb/>minatiuum per&longs;one agentis et
<lb/>po&longs;t &longs;e non regit ca&longs;um &longs;ine auxi-
<lb/>lio prepo&longs;itionis po&longs;ite uel &longs;ub in-
<lb/>telle&ctlig;e. vt ego profici&longs;cor ad ludu<expan type="susp">m</expan></p></div2>
<div2 type="table">
<table rows="13" cols="3">
<row>
<cell>G rador</cell><cell>iris</cell><cell lang="ita"><ptr target="n1"/>per
andare</cell>
</row>
<row>
<cell>P rofici&longs;cor</cell><cell>eris</cell><cell></cell>
</row>
<row>
<cell>R euertor</cell><cell>eris</cell><cell lang="ita">p<expan type="desc">er</expan>
ritornare</cell>
</row>
<row>
<cell>I ra&longs;cor</cell><cell>eris</cell><cell lang="ita">p<expan
type="desc">er</expan> irar&longs;i</cell>
</row>
<row>
<cell>L atinor</cell><cell>aris</cell><cell lang="ita">p<expan type="desc">er</expan>
latinare</cell>
</row>
<row>
<cell>V er&longs;ificor</cell><cell>aris</cell><cell lang="ita">p<expan
type="desc">er</expan> uer&longs;ificare</cell>
</row>
<row>
<cell>N ugor</cell><cell>aris</cell><cell lang="ita">p<expan type="desc">er</expan>
cianciare</cell>
</row>
<row>
<cell>Q ueror</cell><cell>eris</cell><cell lang="ita"><ptr target="n1"/>p<expan
type="desc">er</expan> lamentar&longs;i</cell>
</row>
<row>
<cell>C onq<expan type="susp">ue</expan>r</cell><cell>eris</cell><cell></cell>
</row>
<row>
<cell>C onuer&longs;or</cell><cell>aris</cell><cell lang="ita">p<expan
type="desc">er</expan> co<expan type="susp">n</expan>uer&longs;are</cell>
```

```

</row>
<row>
<cell>R a&longs;cio&longs;cinor</cell><cell>aris</cell><cell lang="ita">p<expan
type="desc">er</expan> ragionare</cell>
</row>
<row>
<cell>A rgumentor</cell><cell>aris</cell><cell lang="ita">p<expan
type="desc">er</expan> argome<expan type="susp">n</expan>tare</cell>
</row>
<row>
<cell>P relior</cell><cell>aris</cell><cell lang="ita">p<expan type="desc">er</expan>
combattere</cell>
</row>
</table>
</div2></div1>

```

```

<div1>
<head>Notes</head>
<p id="n1">The entry in this third column is meant to accompany two rows' worth of first- and second-column
entries. In the manuscript the third-column entry is positioned to line up with the space between the two rows; in
the marked-up table, it appears as part of the first of the two rows it accompanies.</p></div1>

```

```

</body></text>
</TEI.2>

```

[Behind The Scenes Home](#) >

[About Behind the Scenes](#) >

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[Technical Information](#) > [DS-XML](#) > [Transcription DTD](#) > [Documentation](#) > [Appendix](#) > Sample: UCB 092

Sample: UCB 092

This file displays material from Adrienne S. Williams' transcription of Bancroft Library MS UCB 092, a thirteenth-century collection of miracles of the Virgin; we are grateful for permission to use her work. Included below are a minimal TEI header and excerpts from the transcription (ff. 3r-4v) which illustrate some of the elements defined in the [Element Types](#). In particular, because UCB 92 is an anthology containing miracles of the Virgin, the sample shows one way that `<group>` can be used. If you have installed the `ds3.exe` package, you can use NoteTab to open the XML file that underlies the material below (`ucb092.xml`).

[Return to the table of contents](#)

[View the image of ff. 3v-4r](#)

[Jump to the beginning of the text proper](#)

[View the sample stylesheet display](#)

```
<TEI.2>
<teiHeader date.created="2002-08-15" creator="skg">
<fileDesc>
<titleStmt>
<title>UCB 92: Excerpts from Hugo Farsitus' Miracles of the Virgin</title>
<respStmt>
<resp>Transcribed by</resp> <name>Adrienne S. Williams</name>
</respStmt>
<respStmt><resp>Marked up by</resp> <name>Sharon K. Goetz</name>
</respStmt></titleStmt>

<publicationStmt>
<authority>Digital Scriptorium</authority>
<availability status="unknown"><p>Contact Digital Scriptorium for more
information.</p></availability>
<date>2002-08-19</date>
</publicationStmt>

<sourceDesc>
<bibl>
<msIdentifier>
<region>California</region>
<settlement>Berkeley</settlement>
<institution>Univ. of California</institution>
<repository>The Bancroft Library</repository>
<idno>BANC MS UCB 092</idno>
</msIdentifier></bibl>
</sourceDesc></fileDesc>

<encodingDesc>
<editorialDecl>
<normalization>
<p>Non-keyboard characters, such as round r and long s, are silently assimilated to their nearest keyboard
equivalent. A number of common Latin symbols for abbreviation appear, including two suspension marks, one
resembling a tilde and the other a macron, which indicate the omission of one or more letters. Because the scribe
used these and other symbols inconsistently, editorially supplied letters are enclosed simply in <expan>, without
any systematic attempt to capture the type of expansion.</p>
<p>Raised points (recorded in ASW's transcription) are represented here by full stops.</p>
```



```

</normalization>
<hyphenation eol="all">
<p>A dash marks where an end-of-line hairline appears in the manuscript.</p>
</hyphenation>
</editorialDecl>
</encodingDesc>
</teiHeader>

```

```

<text>
<group>

```

```

<text>
<body>
<div1>
<p>
<pb n="3r"/>
<lb n="1"/>quia fama ta<expan>m</expan> copiose gr<expan>ati</expan>e excibat
om<expan>ne</expan>s usq<expan>ue</expan> ad littora oceani . et
<lb n="2"/>ripas reni . et q<expan>uo</expan>t q<expan>uo</expan>t veniebant sanabantur .
</p></div1>
</body></text>

```

```

<text>
<body>
<pb n="3r"/>
<div1><head>Q<expan>ua</expan>nta devot<expan>i</expan>o
p<expan>o</expan>p<expan>u</expan>li . </head>
<p>
<lb n="3"/><hi rend="init">D</hi>e p<expan>o</expan>p<expan>u</expan>li
v<expan>er</expan>o deuot<expan>i</expan>one et co<expan>n</expan>cursu &
freque<expan>n</expan>tia innumerabili viro<expan>rum</expan>
<lb n="4"/>ac mulieru<expan>m</expan> . diuitu<expan>m</expan> et pauperu<expan>m</expan> .
senu<expan>m</expan> iuvenu<expan>m</expan> pueroru<expan>m</expan> quis
<lb n="5"/>auderet vel i<expan>n</expan>choare narrat<expan>i</expan>onem? Quis teneras et
delicatas
<lb/> ...
<lb n="20"/>quia iste e<expan>st</expan> totus fructus <hi rend="underline">noster</hi><ptr
target="n1"/> q<expan>ui</expan> p<expan>er</expan>manet i<expan>n</expan>
vita<expan>m</expan> eterna<expan>m</expan> . pietas
<lb n="21"/>et humilitas que i<expan>n</expan> te feruescu<expan>n</expan>t . </p></div1>
</body></text>

```

```

<text>
<body>
<pb n="3r"/>
<div1><head>De femina q<expan>ue</expan> nasu<expan>m</expan> recup<expan>er</expan>auit .
</head>
<p>
<lb n="22"/><hi rend="init">U</hi>nu<expan>m</expan> refero miraculu<expan>m</expan>
cuius simile utru<expan>m</expan> legeri<expan>m</expan> auditu<expan>m</expan> aut vi-
<lb/> ...

```

```

<pb n="3v"/>
<lb n="1"/>matre<expan>m</expan> misericordie . Inuaserat eni<expan>m</expan>
ide<expan>m</expan> ignis faciem et
<lb n="2"/>ora mulieris p<expan>re</expan>d<expan>i</expan>c<expan>t</expan>e . et
ia<expan>m</expan> cu<expan>m</expan> horrore
i<expan>n</expan>tue<expan>n</expan>ciu<expan>m</expan> q<expan>ui</expan>d
q<expan>ui</expan>d car-
<lb n="3"/>nulente cartilaginis i<expan>n</expan> naso eius p<expan>ro</expan>minebat . et
labiu<expan>m</expan>
<lb/> ...

```

```

<pb n="4r"/>
<lb/> ...
<lb n="25"/>lucidior videbatur . Ardor <expan>i</expan>g<expan>itur</expan> feruens
q<expan>ue</expan> fides po-
<lb n="26"/>puloru<expan>m</expan> n<expan>on</expan> erubescibat nasu<expan>m</expan> et
ora eius osculari .
<lb n="27"/>quasi q<expan>uo</expan>d m<expan>odo</expan> rece<expan>n</expan>ter manibus
ip<expan>s</expan>ius dei e<expan>ss</expan>et finctu<expan>m</expan> .
<lb n="28"/>Faber ferrarius . de pago laudune<expan>n</expan>si </p></div1>
</body></text>

<text>
<body>
<div1><head>De fabro p<expan>er</expan>fido sed<lb/>correpto<ptr target="n2"/></head>

<pb n="4v"/>
<p></p></div1>
</body>
</text></group>

<back>
<div1 type="notes">
<head>Notes</head>
<p id="n1">"noster" has been underlined in the manuscript.</p>
<p id="n2">"correpto" has been written directly below the first part of the rubric; the letter "t"'s cross-bar
extends nearly to the right margin.</p>
</div1></back>

</text>
</TEI.2>

```

[Technical Information](#) > [DS-XML](#) > [Transcription DTD](#) > [Documentation](#) > [Appendix](#) > Sample: UCB 152

Sample: UCB 152

This file displays material from a [Digital Scriptorium](#) project, a transcription of Bancroft Library MS UCB 152 (Middle English prose *Brut*) undertaken by Sharon Goetz. Included are the full TEI header and excerpts from the transcription which illustrate some of the elements defined in the [Element Types](#). If you have installed the `ds3.exe` package, you can use NoteTab to open the XML file that underlies the material below (`ucb152.xml`).

[Return to the table of contents](#)

View the images of [f. 1r](#) and [ff. 3v-4r](#)

[Jump to the beginning of the text proper](#)

[View the sample stylesheet display](#)

```
<TEI.2>
<teiHeader type="text" date.created="feb1999" date.updated="aug2000" creator="skg">
<fileDesc>
<titleStmt>
<title>The Middle English prose Brut: A machine-readable transcription of Bancroft MS UCB 152</title>
<respStmt><resp>Transcribed from manuscript, marked up, and mildly edited by</resp>
<name>Sharon K. Goetz</name>
</respStmt>
</titleStmt>

<editionStmt>
<edition n="0.9b">Preliminary version: main text complete and corrected, marginalia complete but
inconsistently identified</edition>
</editionStmt>
<extent>1.2 Mb</extent>

<publicationStmt>
<authority>Digital Scriptorium</authority>
<availability status="unknown"><p>Contact Digital Scriptorium for more
information.</p></availability>
</publicationStmt>

<notesStmt>
<note>Bancroft MS UCB 152 is described briefly on p. 115, <bibl><author>Lister M. Matheson</author>
<title>The Prose Brut: The development of a Middle English chronicle</title>
<pubPlace>Tempe, AZ</pubPlace>
<publisher>Medieval & Renaissance Texts & Studies</publisher>
<date>1998</date> </bibl></note>
</notesStmt>

<sourceDesc>
<bibl><msIdentifier>
<region>California</region>
<settlement>Berkeley</settlement><institution>University of California</institution>
<repository>The Bancroft Library</repository>
<idno>fBANC MS UCB 152</idno></msIdentifier>: <title>Brut chronicle</title></bibl>
</sourceDesc>
</fileDesc>

<encodingDesc>
```

<projectDesc><p>The transcription began as an undergraduate independent study project in Aug., 1996, and was later marked up for Digital Scriptorium.</p>

</projectDesc>

<samplingDecl><p>Included are not only the manuscript's main text but also marginalia added by later hands and, where possible, indications of color.</p></samplingDecl>

<editorialDecl>

<correction status="high" method="tags">

<p>Wherever the text deviates from its standard usage or orthography--e.g., by running words together that it usually separates with a space--the corr element and sic attribute record editorial opinion. There are no silent emendations, though whether a gap between two letters constitutes a formal space (for example) requires a subjective decision.

</p>

<p>For corrections indicated in the manuscript, both the original reading and its emendation have been recorded where possible; the rend attribute signals whether the letter has been struck through (implicit default), whether dots appear beneath a letter ("dot"), whether both types of mark appear ("dotline"), or whether a letter has been both super- and subpuncted ("2dot"). The add element tags both corrections placed supralineally (type="sl") and on the line (default). Where two hatch marks indicate transposition of words, ,, appears in the transcription.</p>

</correction>

<hyphenation eol="all">

<p>The lb milestone preserves the manuscript's lineation, and "-" appears in the transcription where the manuscript's end-of-line hairlines are visible.</p>

</hyphenation>

<normalization method="tags">

<p> Multiple forms of some letters and abnormal capitalizations are represented as well as ASCII characters, standard entities, and the hi element can manage them: qþ (ligatured glyph for "quoth"), ħ and ł (crossed h and l), -- (the two virgules before a paraph), ; (punctus elevatus), & (et-sign), - (analogous hairline), .. (punctus with attached wavy line). A grave accent follows s and t when they appear with an attached hairline in the manuscript. Note that though the letter "x" appears as "x" and "*" in the transcription, the manuscript bears three forms; "x" serves both for the form found regularly throughout and for the secretary form found occasionally in the latter three-fifths of the text.</p>

</normalization>

<segmentation>

<p>The pb milestone marks folio rectos and versos; since the text is single-column, cb is unnecessary. The top-level division, "cap", contains a complete chapter (capitulum). By default, "cap" divs thus contain a head element (where extant) and a second-level div, which contains the chapter's main text. Second-level divs are marked one of {initb, initg, initbu, initgu}, where "init" stands for "initial," "b" for a blue initial letter, "g" for a gold one, and "u" for two-line initials that occupy a line above their accompanying text. (Most two-line initials begin on the same line as their accompanying text and extend one line below; this has been considered default behavior.) Divs whose heads or ends have been lost due to missing leaves are marked "mid". If part of a heading appears on a separate line, the hi element tags it instead of head. Lastly, the ubiquitous p element contains text within init divs; a p section ends when a div does or, within it, before a red or blue paraph mark (¶).</p>

<p>At the word level, two main types of abbreviations have been noticed and treated differently. Sets of letters such as "lerħm" and "iħu" mark their letter-omission by crossing l and h, respectively but are not accompanied by a glyph that clearly indicates which letters should be supplied in an expansion. They have been tagged with the abbr element and expan attribute. By contrast, the much more common use of short lines or superscript glyphs to mark where a nasal (n or m) or the letters "ri" ought to be inserted, for example, has been represented using the expan element and type attribute. Individual entities were not created for each abbreviation type because such a thought did not occur initially to the editor and because it seems that the manuscript's scribe treated "iħu" differently from "anon" with a line over the second n (sc. "anone"): the former constitutes a consistently used single glyph, but the latter appears alongside unabbreviated "anone". Also, even more inconsistently, towards the end of the text different marks are used in different instances to indicate the same lack. Arguably, by this reasoning, the standard abbreviation for "with" (w<expan type="ss">i</expan><hi rend="sl">t</hi><expan type="ss">h</expan>) should be tagged <abbr expan="with">w<hi rend="sl">t</hi></abbr>, but it appears the first way because one occasionally sees "with" spelled out in full.</p>

<p>The attribute "ss" indicates letters supplied from a superscript-based abbreviation (as in "with"), but the other attributes denote explicit glyphs: sl (a supralinear letter that forms part of an abbreviation), bx ("er" from crossed b-ascender), er ("e" or "er" from mark resembling apostrophe), eo (otiose er--e.g., "ffadir" on 3v needs no final "e"), fm ("m", "n", or final "e" from a subpuncted overline that resembles a fermata), fo (otiose fm that appears frequently over the et-glyph in the latter part of the text), ol ("m", "n", or final "e" from an overline without dot), oo (otiose ol), ra ("ra" from the mark that indicates "ua" or "ra" in Latin texts, here used only for the latter letter-pair),

ri ("ri" from, similarly, the Latin "ui"/"ri" mark), px ("er" from crossed p-descender), px2 ("ro" from curve-crossed p-descender), sr ("ire" from the unique glyph). The expan element and supplied letters appear where logical even if the abbreviation mark appears a letter over. {eo,fo,oo}-type expan elements are always empty. </p>

</segmentation>

<stdVals><p>All roman numerals have been supplied with num elements and arabic values.</p></stdVals>

<interpretation>

<p>Because of restrictions on which elements it can contain, the w element was deemed too difficult to use consistently. It cannot, for example, enclose the expan element, which means that it cannot be used to tag abbreviated words that feature unusual spacing or that are split by a line break.</p>

<p>Ownership of marginalia (hand attribute) remains to be sorted properly, since two of the hands presently defined separately may in fact be the same person (likely two of {C19, h, C17}). Also, with some research it should be possible to ascertain C19's identity (the Marquess of Bute, his librarian, and Bute's predecessor as MS-owner are the likely candidates).</p>

</interpretation>

</editorialDecl>

</encodingDesc>

<profileDesc>

<creation>

<dateRange from="1450" to="1480" exact="none">third quarter of fifteenth century</dateRange></creation>

<handList>

<hand id="C17"/>

<hand id="t1" scribe="Thomas London"/>

<hand id="mw" scribe="Mary Whinkop"/>

<hand id="tt" scribe="Timothy Thornborough"/>

<hand id="C19"/>

<hand id="h" scribe="header-writer"/>

<hand id="unk" scribe="unknown--placeholder"/>

</handList>

</profileDesc>

<revisionDesc>

<list>

<item><date>1998-07-10</date><name>SKG</name> transcription completed</item>

<item><date>2000-03-17</date><name>SKG</name> correction of transcription (main text) completed</item>

<item><date>2000-07-14</date><name>SKG</name> erasures/marginalia examined with UV light</item>

<item><date>2000-08-14</date><name>SKG</name> teiHeader details added</item>

</list></revisionDesc>

</teiHeader>

<text>

<body>

<div1 type="cap">

<div2 type="mid">

<p>

<pb n="1r"/>

<add place="left" hand="unk"><lb/>T. TN</add> <add place="top" hand="t1">Teberton
<abbr expan="Suffolk">Suf</abbr> <abbr expan="Anno">Ano</abbr> <abbr
expan="domini">doii</abbr> 1627

<lb/> Thomas London his Booke</add></p>

<p>

<lb/> &longs;pou&longs;en Co&rround;yn<expan type="er">e</expan> daughter that men callid
Guentolen. </p> <p><hi rend="r">¶</hi> And co&rround;yn in ha&longs;t

<lb/> &wanglicana;ente to him vnto newe Troýe and thus &longs;aide to lotrýn now certis qb he ye

<lb/> rewarditħ me fułł euełł for ałł the peýnes that I
&longs;uffrid and hadde maný

<lb/> tymes fo&rround; Brutt youre ffadir and therfo&rround;e now I wille auenge me vpon

<lb/> you and drowh his fauchon an hih<expan type="er">e</expan> and wold haue &longs;laýn lotrýn.
But the Da

<lb/> mý&longs;ełł went betwene ham and made ham aco&rround;ded in this man<expan

type="er">er</expan>e that lotrýn
 <lb/>&longs;chulde &longs;pou&longs;e Guentolen that was` Co&rround;inus` &dloop;oughter and &longs;o
 lotrýn did and
 <lb/>nathes` thougħ he ha&dloop; &longs;pou&longs;ed Co&rround;inus` &dloop;oughter p<expan
 type="ri">ri</expan>ueliche he come to
 <lb/>E&longs;trilde and brought hir with childe and gate on hir a Doughter that me<expan
 type="ol">n</expan>
 <lb/>callid Abraham </p><p>--<hi rend="b">¶</hi>Hit bife&lstroke;&lstroke; anone aftir that
 Co&rround;ýn diede and anone as
 <lb/>he was dede lotrýn fo&rround;&longs;oke Guentolen his wýfe an made E&longs;trilde Quene and
 <lb/>Guentolen went thens` all in wrath<expan type="er">e</expan> in to Co&rround;newaile and
 &longs;ei&longs;ede a&lstroke;&lstroke; the
 <lb/>lande in to hir<expan type="er">e</expan> hande fo&rround; as muche as &longs;cheo was
 hir<expan type="er">e</expan> ffadir<expan type="er">e</expan>s` eire and vnder-
 <lb/>fenge feaut&yogh; and homages` of a&lstroke;&lstroke; the men of the lande and aftir
 a&longs;&longs;embled a
 <lb/>grete ho&longs;t and a gretter pouer fo&rround; to ben vppon<expan type="ol">e</expan> lotrýn
 auenged that was hir<expan type="er">e</expan>
 <lb/>lo&rround;de and to him came and yaf a &longs;trong batai&lstroke;&lstroke; and ther was lotrýn &longs;laýn
 <lb/>and his men di&longs;comfited the fyfte yere of his reigne. </p><p>--<hi
 rend="r">¶</hi>Guentolen lete take
 <lb/>E&longs;trilde and Abraham hire Doughter and lete býnde bothe handýs` and fete
 <lb/>and ca&longs;t ham in to watir and &longs;othéy were drenched wherfo&rround;e that watir
 <lb/>was eu<expan type="er">er</expan>mo&rround;e callid aftir Abraham aftir the name of the
 Dami&longs;e&lstroke;&lstroke; that
 <lb/>was E&longs;trildes` Doughter and engly&longs;ch men callen that watir Seuerne
 <lb/>and wal&longs;che men callen it habraham in to this daie </p><p><hi rend="b">¶</hi>And
 whenne this
 <lb/>was done lete co&rround;oune hire quene of that lande and gou<expan type="er">er</expan>ned
 the lande fu&lstroke;&lstroke; wel
 <lb/>and wý&longs;ely vnto the týme that Madhon hire &longs;one that lotrýn hadde begete
 <lb/>vppon hire were of <num value="20">xx.</num> yere age that he myght bigýnne be
 king &longs;o that
 <lb/>the qvene regned <num value="15">xv</num> yere and tho lete &longs;cheo went in to
 croune hire &longs;one and
 <lb/>he regned and gou<expan type="er">er</expan>ned the lande wel and honourably and
 &longs;cheo went in to
 <lb/>Co&rround;newai&lstroke;&lstroke; and there &longs;cheo dwellid a&lstroke;&lstroke; his lýves týme </p>
 </div2>
 </div1>

<div1 type="cap"> <head>Of king Madhan

<lb/>how he regned in pees` a&lstroke;&lstroke; his lýfe and of Menprýs` and of Manlýn his`
 <lb/>&longs;ones` and how menprýs` folowýs` Manlýn his brother and how wolfes` <del
 rend="dot">d.
 <lb/>drow him a&lstroke;&lstroke; to peces` Ca<expan type="ss">pitulu</expan><hi
 rend="s1">m</hi>. <num value="6">vj<hi rend="s1">m</hi>.</num></head>
 <div2 type="init"><p>
 <lb/><hi rend="initb">W</hi>henne Madhan had regned <num value="30">xxx.</num> yere he
 diede and lieth at new Troye
 <lb/>and hadde <num value="2">ij.</num> &longs;ones` that one men callid menprýs` and that oper
 <lb/>Manlyn and the&longs;e <num value="2">ij.</num> brethren aftir hir fadres` dethe &longs;trýuen
 fa&longs;t fo&rround; the
 <lb/>lande and Menprýs` fo&rround; enche&longs;on that he was elde&longs;t he wolde haue hadde
 <lb/>a&lstroke;&lstroke; that lande and Manlýn wold not &longs;uffre him &longs;o that they token a
 <add place="bottom" hand="C19">MSS -B</add>

<pb n="1v"/>

<lb/>daie of loue and of aco&rround;de.. And at this daie Menprys` lete quelle his broþ<expan
 type="er">er</expan>
 <lb/>thorough tre&longs;on and him &longs;elfe aftirwarde hilde the lande and anon<expan

type="fm">e</expan> lett co&round;oune
 <lb/>him king and regned and aftirwarde he bicomē &longs;o lup<expan type="er">er</expan> aman
 that he de&longs;trōy-
 <lb/>ede in a while a&strok;&strok; the men of his contre and lande. And at the la&longs;t he bi-
 <lb/>come &longs;o wecked aman and &longs;o lecherous` that he fo&round;&longs;oke his owne wýfe and v-
 <lb/>&longs;id the &longs;ýnne of Sodomýe wherfo&round;e almýghtý god was wrotħ and vppon
 <lb/>him toke veniau<expan type="fm">n</expan>ce </p><p>--<hi
 rend="b">¶</hi>ffo&round; vppon a daie as he wente in a woode in hunty<expan
 type="fm">n</expan>ge
 <lb/>he lo&longs;t his folke and went allone vp and down crýnge aftir his men and
 <lb/>there come wolues and a&strok;&strok; to drough him in to peces` and tho he had regned
 <lb/><num value="24">xxiiij.</num> ýere and whenne his peple wi&longs;t that he was dede they made
 ioýe ýnouħ
 <lb/>and anone made Ebrac his &longs;one king and he regned w<expan type="ss">i</expan><hi
 rend="s1">t</hi><expan type="ss">h</expan> muchil honour<expan type="er">e</expan>..</p>
 </div2> </div1>
 <div1 type="cap"> <head><lb/>Of king Ebrac how he conquerede ffraunce and bigate <num
 value="20">xx</num> &longs;ones and <num value="23">xxiiij</num>
 <lb/>Doughtres` Ca<expan type="ss">pitulu</expan><hi rend="s1">m</hi>. <num
 value="7">vij<hi rend="s1">m</hi>..</num></head>
 <div2 type="init"><p>
 <lb/><hi rend="initg">T</hi>His` Ebrak regnede &longs;ixtý ýere and a &longs;trong man was` and
 mýghtý
 <lb/>and this Ebrak thourgh his mýght and helpe of Bruton<expan type="fm">e</expan>s con
 <lb/>querede a&strok;&strok; ffraunce and wa<expan type="fm">n</expan>ne ther &longs;o mochel
 <del rend="dot">good gold and &longs;ýluer that
 <lb/>wha<expan type="fm">n</expan>ne he come aýen in to this lande he made a noble citee and aftir
 his na-
 <lb/>me lete calle it Ebrak that now is callid eu<expan type="er">er</expan>ywyk and this Ebrak made
 the
 <lb/>Ca&longs;te&strok;&strok; of maidens` that now is clepide Edingburgh<expan type="eo"></expan>.
 </p>
 </div2></div1>

<pb n="3v"/>

<div1> <head>How Reýnold that was Conedages &longs;one regnede.
 <lb/>after his fadir and in his týme it reyned blood i<expan type="ol">n</expan> tokeni<expan
 type="fm">n</expan>g of g<expan type="ss">r</expan><hi rend="s1">e</hi>t deth <num
 value="3">iiij</num> daies` </head>
 <div2 type="up"><p>
 <lb/><add rend="head" place="left">ca<expan type="ss">pitulu</expan><hi
 rend="s1">m</hi> <num value="15">xv<hi rend="s1">m</hi>..</num></add><hi
 rend="upg">A</hi>nd aftir this Conage regnede Reýnolde his &longs;one awý&longs;e knýght and an

<fw type="cw">hardý and</fw>

<pb n="4r"/>

<lb/>hardý and a curteýs` that we&strok;&strok; and nobelý gouernede the lande and wonder
 <lb/>we&strok;&strok; made him biloued of a&strok;&strok; maner<expan type="eo"></expan> of folk,
 and in his týme it raýnede bloode
 <lb/>...
 </p>

<pb n="6v"/>

<p>
 <lb/>... whenne Armoger &longs;awe his Broþ<expan type="er">er</expan> dede he ca&longs;t a waýe
 his Ar
 <lb/>mes and nome to him his Broþ<expan type="er">er</expan>s armes and come into the Bataile
 <lb/>amonge the Bruton<expan type="fm">e</expan>s and badde hertelý for to figħt and
 fa&longs;te laý adoun<expan type="fm">e</expan>

<lb/>the Romaýnes and for the Armes thei hadde wente that hit hadde ben<expan type="fm">e</expan>
 þe
 <lb/>king Ginder that er&longs;t was &longs;laýn and thei wi&longs;t nou&yogh;t and tho gon<expan
 type="fm">e</expan> the briton<expan type="fm">e</expan>s
 <lb/>hertlýe fýght and quelde the Romaýns &longs;o at the la&longs;t the Emp<expan
 type="px">er</expan>our fo&rroun&longs;oke þe
 <lb/>felde and <sic corr="f">&longs;</sic>leý as fa&longs;te as he mygħt in to the citee of
 wýnche&longs;tr<expan type="er">e</expan> And fals trai
 <lb/>tour hamon that hadde quelde the king fa&longs;t anon<expan type="ol">e</expan> gan
 fo&rroun&longs;to flee w<expan type="ss">e</expan><hi rend="sl">t</hi><expan
 type="ss">h</expan> ałł the
 <lb/>ha&longs;t that he mýght. And ...
 </p>

<pb n="56v"/>

<p>

<add place="top" hand="h">John.</add>

<delspan type="X" to="f56v18"/><lb/>cri&longs;tendome that ałł the
 bi&longs;&longs;hoppes bi&yogh;onde þe &longs;ee that thei don acur&longs;e ałł þo
 <lb/>þat helpitħ you o&rroun&longs;e ný coun&longs;eile &yogh;eue in e ný maner nede that ye haue for-
 <lb/>to done in e ný partie of the wo&rroun&longs;ide and a&longs;&longs;oile ałł ham that a&yogh;ens
 you me-
 <lb/>ve e ný werre. </p><p><hi rend="r">¶</hi>And we a&longs;&longs;oile al&longs;o
 ałł ham bi the aucto&rroun&longs;ite of þe pope
 <lb/>and comaunde ham al&longs;o witħ you fo&rroun&longs; to werre as witħ ham þat is enemy
 <lb/>vnto holý chirche </p><p><hi rend="b">¶</hi>þo an&longs;werede þe king what mow ye done
 me mo&rroun&longs;e.
 <lb/></p><p><hi rend="r">¶</hi>Tho an&longs;weride Pandolf we &longs;ein to you in verbo dei
 þat ye ne none
 <lb/>heire that ye haue neuer after this daie maý be crounede. </p><p><hi rend="b">¶</hi>þo
 &longs;aide þe
 <lb/>king bi him that is almýghtý god and I hadde wi&longs;te of this þing er þat
 <lb/>ye come into mý lande þat ye hadde me brou&yogh;t &longs;uche týdýnge I &longs;chulde
 <lb/>haue made you ride ałł an hoole ýere. </p><p><hi rend="r">¶</hi>Tho
 an&longs;werede Pandolf fułł wełł
 <lb/>wende wee att our<expan type="er">e</expan> fir&longs;t comýng that ye wolde haue ben<expan
 type="fm">e</expan> obedient to god &<expan type="fo"></expan>
 <lb/>to holý chirche and haue fulfillede þe popes comaundement &<expan type="fo"></expan> now wee
 <lb/>haue &longs;chewede and p<expan type="px2">ro</expan>nouncede vnto you þe popes wille as we
 were chargede
 <lb/>there witħ and as now ye haue &longs;aide and if ye hadde wi&longs;te the cau&longs;e of
 our<expan type="er">e</expan>
 <lb/>comýng that ye wolde haue made vs ride ałł an hool ýere and as wełł
 <lb/>ye mýgħt haue &longs;aide that ye wolde haue take an hoole ýere of re&longs;pýte wip
 <lb/>þe popes leue.. </p><p><hi rend="b">¶</hi>But fo&rroun&longs;to &longs;uffre what detħ
 ye couþe o&rroun&longs;deýne wee<anchor id="f56v18"/>
 <lb/>&longs;chułł no&yogh;t &longs;pare fo&rroun&longs; to telle you hoolýche ałł the
 popes me&longs;&longs;age and
 <lb/>his wille that wee were char<del rend="dot">egede witħ </p>
 </div2></div1>

</body>

</text>

</TEI.2>

